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**ONLY THEATRICAL NEWSPAPER ON THE PACIFIC COAST**

# INSIDE FACTS

## Of Stage and Screen

ESTABLISHED 1924

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No. 2

# WARNER BROTHERS SEEKING CHAIN FOR FILMS AND SHOWS

## EQUITY LIFTS T'S BAN ON L. O. MACLOON

The difficulties between the Actors Equity Association and Louis O. Macloon have been amicably settled and Macloon will be permitted to proceed with his plans to open with "New Moon," a musical show, at the Majestic Theatre on January 18 or thereabouts.

Both Macloon and his wife, Lillian Albertson, who also was blacklisted, have been returned to full good standing.

Just how the matter was settled has not been given out, as the parties agreed to refrain from issuing any statements. The settlement was made by Paul Dulzell, secretary of Equity, who came to the coast for the purpose of adjusting the matter and left for San Francisco, Monday, immediately the matter was concluded.

In the forefront of the conference, it is said that the musicians and stage hands unions were represented and used their good offices in arbitrating the matter.

The show which Macloon is to open with at the Majestic has been in rehearsal for a week. A great number of principals who were in the "Desert Song" will again be seen in the cast of "New Moon." There are to be 68 people in the cast and no expense is being spared to make it an even greater production than was "Desert Song."

The production will be followed by one of "Bitter Sweet," another Broadway musical success, if the plans of the producer mature properly. The rehearsals are being held in Hollywood. George Cunningham is staging the numbers and Lillian Albertson the book.

Principals in the cast of Louis O. Macloon's production of "New Moon" are as follows:

Perry Askam, lead; Josephine Houston, prima donna; John Merkel, Charles Boyle, principal comedian; Myrtle Grinley, Gary Breckner, Dee Loretta, John Wagner, Eddie Russell, Howard Nugent, Wally Phelps, Jerry Jay.

There will be an ensemble of 26 girls and 32 singing men. Cecil Stewart will be musical conductor of the Signum Nordberg score.

Scenery is being done by George Benz, with Robinson painting it. Opening date is not yet definitely set, but is planned as either Jan. 18 or 20.



## ADELE BURIAN

### FAIRYLAND WIRED

The Fairyland Theatre, Anaheim, owned by W. W. Whitson has been wired for sound.

### REOPEN ANAHEIM

The United Theatre, Anaheim, was reopened this week by W. W. Whitson.

### BUY GLENDORA

The Mission Theatre in Glendora was sold by E. L. Frank to J. A. Lasy.

### JEWELS MISSING

Jewelry has been flying around promiscuously at M-G-M studio and accordingly some of it has been missing. Fred Niblo reported the loss of a diamond and sapphire bar pin and Joan Crawford lost her diamond engagement ring.

### GEM THEATRE SOLD

The Gem Theatre here has been sold by H. Schwartz to Paul Neuberg.

### COHEN ON TRIP

SAN FRANCISCO, Jan. 9.—J. C. Cohen, president of the Consolidated Amusement Co. of Honolulu, leaves this week for a stay of four or five weeks in the islands.

### NEXT AT ORPHEUM

"No, No, Nanette" will follow "Hit the Deck" into the Orpheum, opening January 23.

## OFFER TO FOX TURNED DOWN DUE TO PRICE

Warner Brothers are reported planning a coup on the Pacific Coast which will result in the establishment of a chain of theatres with stage shows rivaling the Fanchon and Marco Ideas.

Inside Facts pointed out a previous issue the fact that it was understood Warner Brothers were planning to outstage entertainers back into their downtown and Hollywood hotbeds, and this week it was further reported on reliable authority that they planned to annex other theatres, either by building, or buying, or both, and to run them on a combination stage and screen policy. Ceballos is the rumored producer of the ensembles.

### Offer Too Low For Fox

One report had it that Warners had made an offer to West Coast for a block of their houses, but that the W. B. price had been far under what the Foxes thought reasonable for the theatres. The offer is understood to have been made in view of the many reports that the Fox organization is in need of ready money to meet the obligations undertaken at the time Lee's and M-G-M was acquired by Fox.

Warners are well along in their big screen plans, and it is deemed highly probable that they will find the acquisition of houses an absolute necessity when they get into the making of the big pictures, as will all other organizations.

Also Warners has gone in for an exceedingly high class of product lately, rivaling that turned out by any studio in town, and it is felt that revenue from a more or less extensive chain of their own houses will be a necessity to guarantee the increased expenses of the better pictures.

### Ceballos To Produce

Larry Ceballos, producer under the Warner banner, is the scheduled head of the stage department which Warners plans to establish. It is understood, Larry has been rated one of the leading stage show producers on the coast since he first started knocking 'em dead with the classy shows he put on at the W. B. Hollywood house when it first opened, and since he has been increasing the reputation steadily by the dances and ensembles he has directed for the Warner picture, his latest offerings, now showing in "The Show of Shows" at Warners downtown house, being as smash stuff as has yet been seen on the screen.

**YOU'LL SEE IT IN FACTS**



# THE BIG STARS

## TOP-CLASS OF PRODUCTIONS BE STANDARD FOR YEAR

### "OH, SUSANNA" OPENING IS FEATURE OF LEGIT WEEK

The consensus of opinion in motion picture circles is that the independents are going to be believed that with the advent of the new season there will be no such thing as an independent producer nor for that matter, a state right exchange of any genuine importance.

The change of conditions and the development of the chain theatre has been the cause of this and not sound, as some seem to think. The fact that the independent producer cannot dispose of his product to advantage is a deterrent that has shut out prospective picture-makers. Of those made ready to show, many of them will bring returns enough to warrant the investment as well as the responsibility.

**No Guarantee**  
It is practically impossible to get an advance from a distributor today. They will not even assure a return of 75 per cent of the negative cost on delivery of negative. No one will will not care to know matter how well is his reputation as a producer.

Tiffany and Columbia are now making institutions of their own make and distribute their own product. The larger distributors

such as Paramount, Fox, Warner, et al, are not encouraging the independent producer to let for their wares as heretofore. If made on "spec" they will be paid for only after the picture which may or may not allow the producer his money back.

It is monopolized control and the mergers that have frozen the little fellow. There are about 32,000 theatres in this country. Perhaps 5000 of them are wired for sound. That leaves the vast majority yet silent. Sound has only come to be predominant in the larger cities. The sticks are still silent. Have they gone out of business? Assuredly not for according to reports they state business is very good among them. Where are they getting their product? Every picture made by the old line company is being made in the silent as well as the sound versions. The idea that there is a scramble for foreign rights in these pictures is suggested. They are sending their foreign rights as always.

It could be imagined that the independents would be invited to make silent pictures for the 18,000 theatres that are still silent. But these theatres are all more or less parts of chains or controlled by the larger theatres who buy their own pictures. They want to take advantage of the publicity and advertising that the independent picture gets in newspapers that blanket the back country and pictures that are not the lullabyland of the first run have no chance.

**More Raw Film Used**  
The manufacturers of raw film being used now than ever in the history of the industry. Not only the large studios but more actual prints of each picture are being made and distributed which in large amount means large quantities than when the studios were all going in full blast.

This is no flimsy, but the game, the narrowing down of the entire industry into the hands of a few big players will give promise of becoming still less.

Some think that it will be stimulating to the business to have only the large studios reach out product on their approved method, that it will eliminate the cheaper grade of picture, that it will bring the supply of the smaller theatres for the rough-and-ready clientele while there below that competition is throttled and of a consequence, the incentive for new product after the industry is also throttled.

**Future Questionable**  
Its future for the producers and actors is also problematical. The market for material will be limited to the few writers who manage to get "in" while the actor will be absolutely at the mercy of the producer whom he is now about work, if able to secure a job, or remain idle and forgotten if his name is not in the limelight.

Nobody knows what the immediate future will hold forth. It is said that before the end of the month the studios will be running full blast yet there are very few workers who state that they have signed any new contracts of importance. The independent studios are at a complete standstill. It is the fate of the independent, always a thorn in the side of the major branch, who has been seemingly completely crushed.

**Former Centers Dead**  
Almost honest history now shows, what previously was "Poverty Row" is now Poverty Row indeed. Horsley's studio, the Columbia, the Famous Players, the Balaban, the Christie's and others that formerly kept the neighborhood a beehive of activity is now about the deadest spot in Hollywood. The Columbia studios is the only one that shows any present activity. Out at Universal City where the independents were wont used to revel, there is at present no outside production.

There is no one who is daring enough to suggest now to do anything but the direct future for the indies—whose only hope is that the government will step in and do something that will give the struggling and let them part the battlements somehow.

Warner Brothers, the only studio which took the usual holiday shutdown at the end of 1929 and the beginning of 1930, will be going again within a couple of weeks, with production probably up to the pictures by the middle of February.

The first picture due for actual filming is "Viennese Nights," which Alan Crossland will direct with an elaborate cast of names. This Oscar Strans opera will be released under a different title. Another picture is due to follow "Viennese Nights" into production which it starts, with only the two probably going by the end of the month.

It is understood the shutdown interim has brought about an elaborate program for Warner Brothers, with the orders down to the studio to start this toward the end of 1929 is to be maintained all pictures. Whereas Warner Brothers in the silent days never shipped in perfect product and carried over into the early days of the talkies, in the last months of the year they started shipping out pictures which were as perfect as directors, casts and technicians could make them. Numbered in the class of these stuff was "Disraeli," directed by Alfred E. Green; "The Green Years," directed by the same director, and both starring George Arliss; "Evidence," directed by John Ford with Pauline Goddard; "Show of Shows," directed by Adolph Zukor; "General Crack," directed by Adolph Zukor; "The McGee-Gold Broadway," directed by Roy Del Ruth, and others of the same high grade.

Maintenance of this high standard is understood to be foremost on the 1930 Warner Brothers' program, with the aim of having it rated among the top-notchers for entertainment and spectacle value throughout the season.

**REBE RENEW NEW**  
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Gilbert R. Rebe has been appointed assistant manager of the Mark Hansen chain of theatres in Hollywood taking the position left vacant by the resignation of Newman, now in San Diego.

Rebe came here from San Francisco where he has been connected with the exploitation and publicity of various theatrical enterprises. He was formerly the manager of the Alexandria Theatre in the northern city, was assistant manager of the Mc-A-M-A and recently with the Madrin Cafe as entertainer manager.

His work here as assistant to Mark Hansen will include the direction of exploitation and publicity for the various Hansen theatres.

**F. and M. Pull a Nifty Air Tie-Up**

A nifty publicity tie-up was effected between Fanchon and Marco with the Western Air Express which will attract the attention to both parties from both press and public.

When the new Yorker air liner takes off from New York on Jan. 23, there will be representatives of New York and Los Angeles, many Fanchon and Marco entertainers on board. It will be the first time that an entertainment has been given on board a plane.

The plain has been equipped with a small piano and record provided for the entertainers to do their stuff. It will take off from New York and stop at Detroit, St. Louis, Kansas City, Denver, San Diego and Los Angeles.

With only six legitimate shows running, it took a New Year's holiday to get the holiday figures up to what would ordinarily be but an average week.

First week of the big musical show, "Oh, Susanna," at the Mayan was the highlight of the legit season, with the coming to town of Mae West in "Diamond Lil" for a second matter of importance.

"Oh, Susanna," an excellent offering with a wealth of catchy tunes, is now current.

**MISS ASTOR TO DO PART OF SPIRIT OF FOX AND TRAGEDY**

Mary Astor will do a part for Fox which she was signed at Paramount despite the tragedy which claimed the life of her husband, Kenneth S. Astor, last week. With all arrangements completed for the picture, Miss Astor followed the cast tradition of the profession by refusing to let her deep personal grief interfere with the rule that the show must go on. The part is that of the feminine lead opposite George Bancroft in "Ladies Love Brutes." It is due to start this week.

Hawks was directing "Such Men Are Dangerous," a Fox picture, when he met his death through the crash of two airplanes filming a third airplane over the ocean near Point Vicente. "Such Men Are Dangerous" was still to be done on the picture, and Alexander Kordey will complete it. The stunt which cost the life of Hawks and nine other film and air men was a parachute jump, one of the most important sequences in the film. The story, which is by Elinor Glyn, is founded on the disappearance of a Belgian industrial king over the ocean a couple of years ago. The jump is the turning point.

Those who died in the disaster were Hawks; Max Gold, assistant director; George Eastman, cameraman; Conrad Weid, cameraman; Ben Frankel, assistant cameraman; Otto Jordan, assistant cameraman; William S. Hart, pilot; Capt. Ross Cooke, pilot; Tom Harris, property man; and Henry Johannes, property man.

In the third plane, which was not in the crash, were Lieut. Col. Roscoe Turner, pilot; Jacob Truitt, cameraman; Fred Osborne and Bert White from the Fox studios.

Rebe came here from San Francisco where he has been connected with the exploitation and publicity of various theatrical enterprises. He was formerly the manager of the Alexandria Theatre in the northern city, was assistant manager of the Mc-A-M-A and recently with the Madrin Cafe as entertainer manager.

His work here as assistant to Mark Hansen will include the direction of exploitation and publicity for the various Hansen theatres.

**DOING "JACK STRAW"**  
"Jack Straw" opens on Thursday of this week at the Pasadena Community Playhouse. The cast includes S. Hinds, Pasadena lawyer and clubman, in the title role; William S. Hart, pilot; Capt. Ross Cooke, pilot; Tom Harris, property man; and Henry Johannes, property man.

**IN "SIN FLOOD"**  
Cast for "Sin Flood," Frank Lloyd's next First National picture, includes Douglas Fairbanks, Jr., in "Edison," William S. Hart, in "The Armored Train," a modern Russian classic.

**TO DIRECT WHITE**  
Ray Enright is to direct Alice White's next First National picture, "Sweet Mama." Earl Baldwin is to direct the story, which was written especially for Miss White.

got away to a splendid start, capacity and near capacity being the order of the day at the Mayan.

Diamond Lil at the Biltmore attracted \$13,500 last week with "That Ferguson Family" playing its last week at the President got a mere \$5400. Even allowing for the holidays, the disparity is significant. "The Cat and the Canary" is now current.

The Majestic with "Among the Married" in its fifth week drew \$7450, but "Dear Me," an old-timer at the Hollywood Playhouse, garnered \$5700 and is to give way to "Days to Live," another antiquity, next Sunday.

The Vine St. with "Rear Car" took in \$7000 and the El Capitan with "The Blue Boomerang" netted \$6300.

All other houses are dark. Next week "Chauve Souris" is booked for a short engagement at the Mayan and the Stratford-Up-on-Avon and the Belasco in Shakespearean rep.

**CHANGE AT MARCEL THEATRE**

The change of policy that has been inaugurated at the Marcell Theatre in Hollywood, that of playing second runs in West Hollywood, met with the hearty approval of the clientele. The first picture, "The Painted Angel," by Warner Brothers' "Gold Diggers of Broadway," this picture in the second run is not a line, it is a banner week at this house.

The house is one of the Mark Hansen enterprises which, also includes the Marcell in West Hollywood. The house has been through a series of changes in policy during the past two years, ranging from vaudeville to sound and presenting independent as well as major product, meeting with varying degrees of success. Next week they will show Billie Dove in "The Painted Angel."

The present policy seems to have been the one that was played in the past, a line outside of the house every night, something new in the vicinity.

Mark Hansen is following its policy in three branches a week which has proved very successful. On Saturday nights at this house, vaudeville is the rule, no line given. This is the RKO tryout house in L. A. The character of the picture, the story, which is a second run major feature.

**START FOX PICTURE**  
"The Girl Who Wasn't Wanted" has gone into production at Fox. A. F. Erickson is the director and George O'Brien is the featured player, with Helen Chandler, Antonio Moreno in supporting roles.

**FIRE AT F. B.**  
A small blaze broke out in the Film Board of Trade Building Saturday after all the offices had closed. The fire was extinguished by the fire department.

**Eddie Cantor Comedy Rating Hit by Contum**

As far as Hollywood is concerned, Eddie Cantor is getting his reputation as a comic a severe jolt from the sick wheezers that are being dished daily in the "Examiner" here.

"Not a giggle in a carload," is the title of the cartoon which is being shown in the "Examiner" and the "Times" and Ted Rogers in the "Examiner" remain the prime reason for daily laughs in the picture lead.

Stuff has been pretty sick, and some of it is being laughed at with amazement when told that the column is meant to be funny.

**FOX FILM FOR 1930 \$20,000,000**

Twenty million dollars will be spent by the Fox Film corporation in motion picture production for the coming year. This statement was given to the press by Winfield Sheehan, general manager, who said that the general office plans for the making of super pictures with the greatest of stars, directors and writers. There is no flimsy, but the statement was made public primarily for the purpose of offsetting the unfavorable publicity which followed upon the announcement of the appointment of a board of directors to administer the personal affairs of William Fox. Fox is known to have been badly damaged financially in the recent stock market collapse. It is said that his personal fortune has been almost entirely wiped away, but it is known also that his personal affairs in no way affected those of the vast corporate interests which bears his name.

The bursting into print on the part of one of the members of the new board concerning one of the series of Fox stock transactions had the effect of crashing the values of the security on the Exchange. The Fox Corporation, however, is not concerned with the health of the stock market. The latter program refers to the work contemplated for the season of August, 1930, to July, 1931.

**"BLUES" STARTS**

"High Society Blues," directed by David Butler, has gone into production at Fox. James Cagney and Charles Farrell co-featured. Louise Fazenda and Lucien Littlefield have supporting roles.

**Exhibits Want Comedy Films, Poll States**

In response to a questionnaire sent to many exhibitors by Joe Rock, president of the Premier Pictures Corporation, to ascertain the most popular form of screen entertainment, more than 80 per cent of the answers in reply to the query: "What form of entertainment do your patrons prefer, straight drama, comedy, comedy or society comedy?" favored humorous photoplays.

As a result of this survey, Premier will continue its entire production program to fun films both in short subjects and features.



# W. M. F. U.

## WAXTER'S PICTURE DOES BIG FIGURE OF \$43,000 AT LEWIS

Warner Baxter, back in his romantic character of a Latin cavalier with an extraordinary done picture and splendid cast for support, did things to the Lewis boxoffice last week. Request was the order of the week for the Fox picture, "Romance of the Rio Grande," the Baxter picture, and when the smoke rolled away the total gross, including the take for New Year, was \$43,994, almost \$15,000 over the house average. The Fanchon and Marco "Overruns" idea was in support. Following picture was "Norma Shearer in 'Their Own Desire'."

Sensation of the current week was the opening of Warner Brothers' big revue special, "Show of Shows," at the W. B. Downtown house. Opening night was accompanied by a driving rainstorm, but nevertheless the lights and excitement brought a goodly number of lookers, through which passed enough screen celebrities and first-nighters to virtually but not quite fill the houses. But the next day the hold-outs started, and the picture looks set for a lucrative run.

The "Show of Shows" followed Irene Bordani in Warner Brothers' picture, "The Girl Who Sings," which wasn't too hot. It took \$10,000 for the week, just about holding up to average. The "Girl Who Sings" was a "Glorifying the American Girl" (Paramount) didn't make a thing at the Paramount Theatre. The picture—and it's a weak sister—only took \$23,400 as compared to a week average of approximately \$25,000. Sensational headlines heralded the next picture, "The Lady Lies" (Paramount), with Ruth Chatterton and Fred Broke. The Orpheum got away to a flying start with Radio Pictures' "The Deck," with a first week of \$28,750. "No, No, Nanette" is to follow.

"Tippecanoe," "The Lost Zepplin," proved a great bet for the Million Dollar, grossing \$14,500 as compared to the average of around the week at which the house has been running. The picture, which has Conway Tearle, Ricardo Cortez and Virginia Valli for its name draws and plenty of ballyhoo possible on the sensational Arctic angles, was held over for a second week due to its good record in the first stanza.

**Other Figures**  
Question as to how the populace would accept Shakespeare got an affirmative answer in the second week of Doubt and Mary in "Taming of the Shrew" at the United Artists. Boxoffice total was \$24,000 as compared to a house average of \$13,500.

Warner Brothers' Hollywood house had a good week with four closing days of John Barrymore's "General Crack" and three opening days of Edward Everett Horton in "The Aviator." The four-day period took \$15,000 and the three-day period \$16,000. House average for a week is around \$15,000.

Robert Armstrong and Jimmie Colton in Fanchon's picture, "O'Yea," with five acts of RKO vaudeville, didn't mean much at the RKO Theatre, going some \$10,000 over normal to register a boxoffice of \$17,000.

RKO's "Rio Rita" still held steady, the Carthage Circle registering \$17,862, better than \$500 over average.

**Chinese Good**  
The other class run house, the Chinese, also did business to a nice figure, \$23,735, also better than \$500 over normal. Ronald Colman's "A. Picture," "Condemned," with Ann Harding in the support, was the reason.

"Hot for Paris," capitalizing on "The Cockeyed Woman," did some \$20,000 over average. "The Critter," grossing \$18,802, Victor

### BARRY IN 'BABIES'

Wesley Barry is to take Norman Peck's part in "Bad Babies," which is leaving Friday night to open in San Francisco.

COMING JAN. 30th

WHO IS  
"CHIC" KENNEDY?

Turn to Page 4

## SAID TO BE LATE TO CHANGE SKEW OF U'S PICTURES

A report which could not be confirmed was in circulation this week to the effect that the electrics were going to step into active management at Universal.

Due to the many rumors which have been circulating about the U for the past several years, the report was discredited. In certain quarters, official and personnel, but nevertheless continued to make the rounds.

The story went that the electrics were planning to send a general manager out from New York with a view to cutting down expenses on the U lot and also to effect a change in the policy of pictures to be made. The rumor went that the Laemmle would continue as associate producer but that the general manager's duties would be taken over by the New York man.

The electrics were said to have tried in through money advanced to U in the leasing of recording and wiring devices.

Universal's policy at the present time is for big expenditures on the program product practically at a standstill except the exhibition of certain pictures the complainants produced. Senator Smith W. Brookhart appeared as trial counsel in "Front" and P. Whiteman's "King of Jazz Revue." Fault in the financial arrangement is reported as being too much outlay on product in the making without anything coming in from program releases, as is the case with other studios.

## MAXI DANCE SPOTS UNDER D. A. FIRE

OAKLAND, Jan. 9.—Taxi dancers and ballrooms that feature such attractions in this city are in for a lot of trouble. With women's club and similar organizations backing him, District Attorney Earl Warren is waging a strenuous battle to close them. While Chief of Police Don Marshall, aided by organized musicians and some business houses, is lined up against the d. a.

Two taxi dance halls have already been closed, one of them, the Maryland, when copied in the covered the manager of the spot had 13, 14 and 15 years old working for him. It cost the manager \$100 in cold cash and 30 days in jail for this offense. Warren says he will ask a grand jury investigation of all the second rate jig joints, and municipal ordinances banning dance halls in all municipalities of the county.

Oakland is one of the outstanding supporters of the dance racket on the coast, rating right along with Los Angeles which has about a dozen of the spots. San Francisco doesn't tolerate the places. There are about 300 girls employed in the racket here and about 70 musicians, as well as other employees.

Most of the spots charge two bits admission. The girls are made to take, Filipino or Japanese—he can take his choice of any one of the girls in the place. He has his thin dime for about two times around the floor and repeat the above over out of dimes. The girls are white.

### ADDED TO DOVE CAST

Leila Hyams and Crawford Kent have been added to the cast of Billie Dove's latest starring picture for First National, "Sweethearts and Wives," which Clarence Badger is directing. Formerly were Fletcher Norton, Alphonse Martel, Sidney Blackmer and Clive Brook.

### ECKLES IS EDITOR

Eddie Eckles, formerly in charge of publicity for Fanchon and Marco, who was the supervisor of Frank Whitehead, has resigned and is devoting his time exclusively now to editing the weekly publication. Besides Eckles, Fanchon and Marco, C. J. Verhalen is doing Eckles' former work.

## CHECK-UP SHOWS BIG CHANGE IN PERSONNEL DURING 1929

A check-up of personnel at the studios at the beginning of this year as compared with personnel at the beginning of last year shows a shake-up which has been even more sensational than the day-by-day stories during the year indicated.

About 50 per cent of the players under contract have been affected. Additionally, of course, there has been the influx of song writers and talkie technicians.

Paramount has been the most active in elevating featured players to stardom during the last year, on this list being Richard Arlen, Gary Cooper, Nancy Carroll, William Powell and Evelyn Brent, whose Paramount contract was not renewed, however. In addition Paramount made a star out of Ruth Chatterton, who entered talks on the strength of her stage reputation.

Those who were with Paramount at the beginning of 1929 but who are not there now are:

**Directors**  
Clarence Badger  
Victor Fleming  
Edwin Knopf  
Marcel Milestone  
Merian Cooper  
Robert Milton  
Malcolm S. Clair  
Ernest Schoedsack.

**Players**  
Bebe Daniels  
Edith Jannings  
Adolphe Menjou  
Bacchanova  
Doris Hill  
Leone Lane  
Ruth Yarrow  
Florence Vidor  
Wallace Beery  
Robert Castile  
Lane Chandler  
Chester Conklin  
Jack Ludden.

Newcomers to the Paramount lot during the past year, who are still there are:

**Directors**  
George Albert  
Otto Brower  
George Cukor  
Marcel DuSano  
Perry Evans  
Roland V. Lee  
Edward Sutherland  
Dennis King (star).

Moran and Mack (stars).  
Ruth Chatterton (star).  
Virginia Bruce.  
Some business houses, is lined up against the d. a.

Heleen Kane.  
Jeanette MacDonald.  
Lillian Roth.  
Morgan Polley.  
Richard "Skeets" Gallagher.  
Harry Green.  
David Newell.  
Warner Oland.  
Eugene Pallette.  
Frank Ross.

Those who survived the year were:

**Directors**  
Dorothy Arner.  
Ludwig Berger.  
John Cromwell.  
Ernest Lubitch.  
Lothar Mendez.  
Richard Scherzinger.  
Frank Tuttle.  
Joseph von Sternberg.  
Wallace Wallace.  
About 70 musicians, as well as other employees.

**Players**  
Richard Arlen.  
George Bancroft.  
Clara Bow.  
Nancy Carroll.  
Ruth Chatterton.  
Maurice Chevalier.  
Gary Cooper.  
William Powell.  
Charles "Buddy" Rogers.  
Jean Arthur.  
Mary Brian.  
Way Gray.  
William Austin.  
Clive Brook.  
Paul Gutzman.  
James Hall.  
Neil Hamilton.  
Phillips Holmes.  
Fred Kohler.  
Paul Lukas.  
Freddie March.  
Jack Oakie.  
Guy Oliver.

Warner Brothers was another studio where changes in personnel took place in a big degree. Those who were with Warner Brothers at the beginning of 1929 but are not there now were:

**Players**  
Fannie Brice.  
Conrad Nagel.  
Edward Ferris.

Sophie Tucker.  
Ted Lewis.  
Bernard Herrmann.  
Dave Lee.  
Thomas Meighan.  
Harry Segal.  
Newcomers to the lot, who are still there, are:

**Players**  
Marion Nixon.  
Frank Fay.  
Betty Compton.  
Lila Lee.  
Louise Fazenda.  
Nora Beery.  
H. B. Warner.  
Patsy Ruth Miller.  
Tully Marshall.  
Edna Murphy.  
Marion Byron.  
Alice Gentile.  
Vivian Segal.  
Winnie Lightner.  
Lotti Loder.

Those who survived the year are:

John Barrymore.  
Dolores Costello.  
More Arter.  
Grant Withers.  
Myrna Loy.  
Lois Wilson.  
Edward Everett Horton.  
Rin-Tin-Tin.  
George Arliss.  
Pauline Frederick.

At M-G-M the following directors were let go during the past year:

Tod Browning.  
James Cruze.  
Alfred E. Green.  
Robert Hubbard.  
Robert Julian.  
Thurmond Hall.  
Bywater Vetter.  
Players who were let go are:

Josephine Dunn.  
Dorothy Janis.  
James Murphy.  
Alicen Ripley.  
Newcomers to the Paramount lot during 1929 and are still there are:

**Directors**  
Cliff Benny.  
Vivian Duncan.  
Rosetta Duncan.  
Charles Bickford.  
Edwina Booth.  
Rosenwald Samneron.  
Marie Dressler.  
Cliff Edwards.  
Moran and Mack (stars).  
Julia Faye.  
Lawrence Grey.  
Raymond Hackett.  
Marion Harris.  
Hedda Hopper.  
Lottite Howell.  
Players who started the year at M-G-M and are there now are:

Lon Chaney.  
W. S. Van Dyke.  
Marion Davies.  
Greta Garbo.  
John Gilbert.  
William Haines.  
Buster Keaton.  
Ramon Novarro.  
Renee Adore.  
Nils Asther.  
Wallace Beery.  
John Mack Brown.  
Clark Dane.  
Mary Doran.  
Leila Hyams.

Directors who were brought to the lot during the past year and who are still there are:

David Burton.  
Sidney Franklin.  
Jacques Feyder.  
George Hill.  
Albert Kelly.  
Samuel Leach.  
Edward J. McGrigor.  
Marshall Neilan.  
Robert Oer.  
Charles Reisner.

Directors who started the year at M-G-M and who are there now are:

Clarence Brown.  
Harry Beaumont.  
Charles Brabin.  
Jack Conway.  
Cecil B. DeMille.  
William DeMille.  
Nick Grinde.  
Robert Z. Leonard.  
Fred Niblo.  
Victor Seastrom.  
Edward Sedgwick.  
W. S. Van Dyke.  
King Vidor.  
Sam Wood.

The whole F. B. O. roster of directors who were let go, and a complete new organization built up.

## TEST CASE IN SEX FILMS PUSHED FOR BUILDING SHOWN DOWN

A suit was filed in the courts of New York last week by Ivan Abramson and the Graphic Film Corporation against the Motion Picture Producers and Distributors of America, Inc., 47 corporations and individuals charging them with having refused or discouraged the exhibition of certain pictures the complainants produced. Senator Smith W. Brookhart appeared as trial counsel in "Front" and P. Whiteman's "King of Jazz Revue." Fault in the financial arrangement is reported as being too much outlay on product in the making without anything coming in from program releases, as is the case with other studios.

The pictures which the defendants are said to have discouraged are said to be upon the subject of sex hygiene which the defendants, through their counsel, C. F. Johnson, have refused to instruct the youth of the country upon the subject of sex hygiene which belongs to the home, the medical profession and the school.

The pictures in question are titled "Enlightened Thy Daughters," "Forbidden Fruit," "A Fool's Progress," "Sex Lures" and many others. It is believed that the plaintiffs filed the suit more for the purpose of drawing attention to their product than from any sincere purpose of resenting censorship and that the defendants sponsor a boomerang when they insisted that the suit be prosecuted.

The Hays organization have already followed a policy of endeavoring to keep the screen free from pictures of that nature and welcome the show-down that will perhaps settle the question as to whether or not exhibitors shall be encouraged or required to show pictures of this nature.

It is believed that the suit would be given but little attention by the courts, the contention being that it is not for the fact that Senator Brookhart, who has long professed his interest was to encourage wholesome entertainment, will personally conduct the prosecution of the case.

### O'MALLEY LEAVES RAOH

Hal Roach at the present time is functioning through any regular publicity staff for the dissemination of news and stills. The decision to let the office remain vacant for a couple of months is an economy move. Agnes O'Malley, who has been charged with the office, resigned for special exploitation work at Warner Brothers, and the department is functioning in itself as given. The news on request is concerned with H. M. Walker supervising.

## Adele Burian Is Radio Star in 4 Tongues

Adele Burian, whose picture appears on page one, is the heroine of Inside Facts, a radio star whose talents are certain to carry her into the talking picture and recording fields.

This personality girl, who is a favored with radio stations KTAB, KYA and KFRS in San Francisco, and KNX, Los Angeles, sings and plays her own accompaniment. Besides doing radio sings and talks fluently in French, Spanish and German.



# Picture reviews - Previews - shorts

By A. H. FREDERICK

## 'OH, YEAH'

Pathe Picture

(Reviewed at RKO Theatre)

This is a loosely-strung together comedy depending somewhat too much on the hit made by Robert Armstrong and Jimmie Gleason in the stage version of "Is Zat So?" while Armstrong appeared completely dumb from the distance across the footlights, in the screen, the intelligence gleams through. For this reason, and not meaning thereby any detraction from the ability of Armstrong, the boy for the part would have been Stuart Erwin. His screen dumbness has never a broken minute.

The dialogue is spottily scintillating, the dark spots being where Gleason who wrote it, attempted to keep up to too high a level of laughs, and thereby sacrificed naturalness. The tag line, "Oh Yeah," is flat, already having been done to death in some 50 per cent or so of the comedies which Hollywood has turned out in the past year. There are a couple of thrilling fights, and a runaway group of clowns which almost carries into the limited. It is useless to add that the Gleason-Armstrong duo and its passenger, the girl, are escorted therein by the lady lead, Patricia Caron.

The story opens with Gleason and Armstrong a pair of loquacious brackens whose main function in life is being pals to one another, in constant razzle-dazzle of ways of expressing their affection.

They drift into a construction camp where Armstrong falls in love with the girl, kept in (Miss Caron) and Gleason with the restaurant waitress (ZaSu Pitts). The affection in each instance is reciprocated.

Then, through circumstances, Armstrong is suspected of a crime, and he blows cannon, and his pal. They come upon the two heavies (Frank Hagney and Bud Finner) attempting to hijack a passenger train by unloading a freight car in its path. The two heroes clamber aboard, knock the villains cold, and save the train. In the meantime Armstrong has been cleared of the crime, and suspicion, and the defeat finds the two pairs separating their honeymoon plans.

**EXHIBITORS' VIEWPOINT:** Where "Is Zat So?" played custom can be gleaned by ballrooming this as a screen successor to that fun riot. Otherwise, Armstrong's name seems the main element, as the picture will not win any big word-of-mouth on its merits.

**PRODUCERS' VIEWPOINT:** The screen play lends itself to hand-knitting together such as makes for best entertainment. There is extended wise-crack dialogue which did not have the intrinsic worth to warrant the stage. But in other spots Tay Garnett's direction was at a maximum of efficiency for laughs, and his main dramatic situation, played with an inter-blending of comedy and drama, was nicely tensed up in the last reel.

**CASTING DIRECTORS' VIEWPOINT:** Robert Armstrong is likeable, and has been displayed to better advantage, even allowing for the fact that this picture is a comedy, on the dumb. It won't raise his average any.

James Gleason's part is also not his best possibility, though he is very good. But the intimacy of the screen, as with Armstrong, makes it hard to believe he is quite such a tough boomer as the story pictures.

Patricia Caron is pretty and appealing, but just another item lead insofar as her work is concerned. ZaSu Pitts follows in the same line of comedy, drawing her usual quota of laughs from those who know her character as overdone.

Paul Hurst is up to standard as a two-tisted type, and Frank Hagney and Bud Finner install adequate menace to their pair of heavy roles.

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## PICTURE PREVIEW 'OLD VAMPS FOR NEW'

Darmour 2-Reel Comedy

(Reviewed at Wilshire Theatre)

Among the first to sense the change which talking pictures would necessitate in comedies, Larry Darmour went into building up along the lines of Ziegfeld on a thorough scale which is now making his product as funny as any of the comedies on the screen. This picture be a typical example. The audience on the night of preview were in the near-spasm state of

laughter most of the time, the comedy going over as strong as anything seen by this reviewer in the laugh line for a long time.

This comedy was wholly situation, slapstick, and a decided gain being scored thereby. Despite the fact that the custard pie still holds a prominent place in garnering laughs, the possibilities the talkies give of situations make the custard pie laughs no less potent.

**Best performance:** James Gleason in "Oh, Yeah."  
**Best comedy performance, opposite sex:** ZaSu Pitts in "Oh, Yeah."

**Best heavy:** Dan Healy in "Glorifying the American Girl."

**Best direction:** John A. Rhea in "Showbiz Sherrys."

**Candidates for ten best pictures of the year:** "Show of Shows."

Mr. Ziegfeld could turn out such a poor show with so much talent to chose from. The picture is one of those which New York, with a supercilious twist of the lips, declares "good for the sticks."

Maybe so, with the Ziegfeld name attached, but betting is that henceforward the almost mystic name of the Follies producer won't mean a thing to the so-called "yokels." Flo supervised.

For its theme the "Glorification" may have no better than a much-altered changed version of the much-made backstage yarn. There is the girl who makes good and who permits her success to come between her and her loved one. There are the overdone, under-talented comedians who are there for the old familiar laugh, clown, laugh fadeout. The one different angle, brought in by the picture, is that it urges her ambitious forward to success at no matter what cost, is the well-developed and the chances for good drama moments there in are lost. And even that's been done, once in "Mother Knows Best."

Eddie Cantor offers his second-hand clothing store skit, done with a good deal of humor, still good for laughs; Rudy Vallee again croons "The Vagabond Lord" and "The Soliloquy of the Sparrow," and a ballad by Frank Fay.

**EXHIBITORS' VIEWPOINT:** The worth of this booking is to be measured by exactly how much pull you can get through the name of Ziegfeld. It won't do anything for itself.

**PRODUCERS' VIEWPOINT:** Direction by Millard Webb is good technically but his dramatic sense is not. George Raft's untalented little help for the very mediocre story.

J. B. Moley and Millard Webb are credited with the story.

The music, which is about average, is not at all interesting, as by Walter Donaldson, Irving Berlin, Dave Stamper and Larry Speer, is not at all interesting.

**CASTING DIRECTORS' VIEWPOINT:** Mary Eaton fails to show as much in this picture as she did in "The Cocoanuts." The picture, made by the Follies, is a highly being boked of an over-used kind, and she puts only the given requirements of the picture.

Edward Crandall, opposite, is about average, having a pleasing screen presence and an adequacy of acting ability.

Oliver Shea, in a sympathetic effort, has a part, has an appealing personality and does a good deal of the work, which is not demanded by her role, which isn't much.

Dan Healy, portraying a typical hard-boiled small time vaude actor, does it in accepted form, and about average.

An uncredited player puts over a nifty bit as Ziegfeld's stage manager.

Sarah Edwards is just average as the mother.

Kaye Renard assists Dan Healy in a dance.

## 'GLORIFYING THE AMERICAN GIRL'

Paramount Picture

(Reviewed at Paramount)

This picture may have started out with the intent to glorify the American girl, but in its final form it glorified nothing, including along the lines of Ziegfeld. Despite the fact that opening shots show girls from all over the world going to try to break in the Follies, the outcome of this pilgrimage is somewhat less than mediocre, and the wonder is how

Warner Bros. Picture (Reviewed at W. B. Downtown)

Warner Brothers for the past couple of years have got the habit of taking the jump on the rest of the industry, and that's just what they've done again with their "Show of Shows."

They've put their own roster of the freelance and borrowable talent of Hollywood for names for the picture, and the theatre manager who can't find ballroom in the 77 names listed is a poor exec indeed. With the names worked into routines, and not merely introduced for a bow, there are angles galore to work on and boxoffice, properly gone after, should be proportionate.

But not only have Warner Brothers spotted names with a lavish hand; they've also turned out a highly entertaining picture, with many sensational good scenes, and a good deal of wit, and all in all, the real stars of the opus are John Adoli, the director, and the ensemble.

Haskell, the ensemble directors. Adoli has a tremendous task in selecting the talent hand-picked with consecutive interest sustained and he did it. As for the ensemble, the picture is a tale of numbers and ensembles which surpass anything yet seen in talking pictures for sheer beauty of the number, the number, ladder numbers, black and white numbers—they've utilized the number which is entirely new, and that's a lot to say in these days of elaborate production.

Music is good but not as outstanding as that in Warner's "The Singing Brumby." The outstanding numbers are "Let's Sing" and "Singing in the Bath-tub," the former written by Ray Fadden, the latter by Ted Washington, Herb Magidson and Michael H. Cleary.

The picture strictly a revue offering, with no continuity whatsoever, and held together merely by the making of Frank Fay. The names are worked into numbers very cleverly, they being assigned no more than would be given performers ordinarily in such offerings, and a part of the number being the casual introduction of them, either by themselves or by others.

Outstanding in the individual talent is a marvelous singing bass note struck by Noah Beery, Jr., singing by Nick Lucas, a comedy interpolation with Frank Fay, Ray Fadden, Louis Hamilton and Beatrice Lillie, and stolen by the personality of the latter, Bull Montana in a dress suit singing a love song with an apparent sincerity that makes it a wow, a Shakespearian soliloquy, a Barrymore, and a ballad by Frank Fay.

Victor Lightner, that excellent comedian, who was the real star of "Gold Diggers of Broadway," is up to her excellent comedy singing delivery, but lack of opportunity for her to put over her talking comedy as well is missed.

George Raft, in a small part, in a number which wows 'em and Irene Bordoni has a number which wows 'em. George Raft, in a number which wows 'em, sings a song which is far from good.

Edward Crandall, opposite, is about average, having a pleasing screen presence and an adequacy of acting ability.

Oliver Shea, in a sympathetic effort, has a part, has an appealing personality and does a good deal of the work, which is not demanded by her role, which isn't much.

Dan Healy, portraying a typical hard-boiled small time vaude actor, does it in accepted form, and about average.

An uncredited player puts over a nifty bit as Ziegfeld's stage manager.

Sarah Edwards is just average as the mother.

Kaye Renard assists Dan Healy in a dance.

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## 'THE LOST ZEPPELIN'

Tiffany Picture

(Reviewed at Million Dollar)

This picture is thriller with some marvelous shots of a Zep bucking the chill blasts and raging in the face of the South Pole, and crashing there at. Great for the young and the young-minded, but there is little entertainment in the would-be dramatic sequences. The story is mediocre, and it is upon the Zep shots that the progress of the picture must wholly depend. The story opens with Conway Tearle, wedded to Virginia Valli about to captain a Zep expedition to the South Pole. Among the commissioned personnel is Ricardo Cortez, and upon the eve of departure Tearle discovers his wife in the other's arms. It is then disclosed that they love each other. There is some very trite moves movie. A little bit is in the air.

The expedition goes off, reaches its objective, and then crashes. Conway Tearle, Ricardo Cortez, and Virginia Valli are rescued, and she sends him a message that she loves him. Tearle's joyous in the air of this telegram is the fadeout.

**EXHIBITORS' VIEWPOINT:** This is a good program looking for the future, and an exceptionally good one where the play is to those who like their movies movie. A little bit is in the air.

**PRODUCERS' VIEWPOINT:** Edward Sloman's direction of the Zep stuff are exceptionally effective, rating him high credit. His direction of the dramatic sequences are well enough done, though not striking, due to the lack of possibility in the dramatic.

**CASTING DIRECTORS' VIEWPOINT:** Conway Tearle's performance is a wow, and his head and shoulders above the rest of this cast. Tearle is a real top vaude, always putting over his role for maximum effect.

Virginia Valli is adequate to her part as the wife, which calls for a good deal of dramatic emotion, and Ricardo Cortez handles through his part well except for a few moments of doing nothing.

Katherine McGuire gets in the feature billing, though why is not clear. She is a good actress, and to speak, and that a minor one.

Others in the cast include Duke Morton and Winter Hall.

**IN U. A. PICTURE**

George M. Cohan, and Ben Meyer, Danish actor, have been added to the cast of "The Bad One" at United Artists.

(Continued on Page 5)

COMING Jan. 30th

'CHIC' KENNEDY

IS THE ORIGINAL

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PAULINE FREDERICK

In "EVIDENCE"

Jan. 16-17

CHARLOTTE GREENWOOD

In "SO LONG LETTY"

Jan. 18

"WISE GIRL"

5 Acts R-K-O Vaudeville

COMING Jan. 30th

'CHIC' KENNEDY

IS THE ORIGINAL

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COMING Jan. 30th

'CHIC' KENNEDY

IS THE ORIGINAL

Turn to Page 6



## Legitimate Theatres

### THE CAT AND THE CANARY PRESIDENT THEATRE LOS ANGELES (Reviewed Dec. 3)

While most everybody has seen this thriller in one form or another during the past years, as Duffy presents it it loses none of its eerie power to shirk shrieks and screams from the hysterical flocks in the audience.

This comedy by John Willard has been a polished horse for the Duffys, for it was their opening bill at the Alcazar in San Francisco and the one that started their careers toward the first million. Notwithstanding the fact that the picture as well as frequent stage presentations of the opus have been given here, a packed house greeted Dale Winter and Henry Duffy on their first appearance in their downtown theatre and enjoyed a particularly well performed performance.

This play, built upon the legend, partly true, of the Bell Estate of San Francisco, a famous old mansion that was considered haunted and which was presided over by a real Mammy Pleasant upon whose death was made public many of the facts which have been woven into the comedy, is unquestionably the best one of its cycle. Played entirely in weird lighting effects it gets the shivers to run up and down the spines of the most blasé.

The specially selected cast which has been gathered for the present production would be difficult to improve upon. Most of them have played their parts before and show the polish of familiarity, taking advantage of little opportunities which obviously could not have been the work of the dramatist.

Henry Duffy in the role of the stuttering cousin who wins the heiress was splendid. He gave an exhibition of cowardice and bravery that brought thrills and shivers from the audience time after time.

Dale Winter looking particularly fetching played the role of the demure but harassed heroine in a very understanding manner. The part is very difficult because of the unusual emotions which she must but Dale was equal to its demands and played with fine repression.

Sue Van Duzer, as Mammy Pleasant, gave one of the best performances of a voodoo East Indian woman we have been privileged to witness. Her voice and acting was as spooky and unnerving as could be imagined.

George Leffingwell gave an outstanding performance among the

RUSS

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## DEAR IS NEW CHIEF AT PATHE STUDIOS

E. B. Derr is the new chief at Pathe, whose contract expired the first of the year.

Simultaneously with the elevation of Derr, who has been executive vice-president at the Culver City plant, Harvey Leavitt, who has been acting in the capacity of studio superintendent for some time, was given the title of that job as well as the duties.

Stinson has joined William LeBaron at RKO studios. He two have been in close personal and business association for a long time.

With the advent of the new executives, Pathe has put into effect a change of program whereby they will concentrate on a limited number of specials during the coming year instead of the regular program of program features which was formerly the schedule there.

## EDWIN CAREWE TO DO 'SPOILERS' FOR F-P-L

Edwin Carewe, former impresario for Dolores Del Rio's pictures and more recently in negotiations to become production chief at Pathe, is now definitely aligned to produce for Paramount. His various ventures at close hand, and now we have the London cast and production of "The Ringier," which will be the first picture to be produced by Fox.

"The Spoilers" was produced by Fox in silent version several years ago, and was big boxoffice. Among other things it marked the first picture where the hero and heavy really went after each other in a knockdown-drag-em-out fight. William S. Hart was the star in the Carewe version.

### LOEW'S LATE SHOW

Fox Loew's State Theatre has started its policy of giving midnight shows every Saturday night. The show is the same as the regular show including a Fan-Clon and Marco idea and picture.

the police of the world guessing.

The object of the hatred in this play is a boulder criminal lawyer, who is not only a fence, a leecher and a morphine addict, but also finds relaxation in playing Chopin, which latter he does quite well, and might have from any concert stage. If the "Ringier" had chosen to kill him swiftly and at once there would have been no play. But he prefers to play cat and mouse with the lawyer in order that his victim may suffer the tortures of fear. When he decides upon the happy dispatch, it is performed in a most sensational manner. Needless to say, he again eludes the police and his escape makes an interesting climax.

The leading characters are nearly all detectives and criminals; and Gordon McLeod as a Scottish criminologist called in by Scotland Yard who proves to be much more than a mere academic authority, is capital in humor and interest in his handling of sensational episodes. He is well-supported by Lillian Christine, who as the wife of "The Ringier" is both handsome and talented. Ernest Bodkin, who plays the villainous solicitor, is a graphic and interesting actor. Excellent work is also rendered by Ernest Metcalf, Jr., as a cockney thief and source of much of the humor, and Eric Noels and Claude Bailey as Scotland Yard officers.

The scenery showed signs of use, and all it takes is two hours of watching them use it to realize why.

Roberts.

## Picture Reviews

(Continued from Page 4)

Frank Fay master-of-ceremonies

Names worked into the picture, many showing what they can do and a few showing what they can't do, are: John Barrymore, Frank Fay, Richard Barthelmess, Beatrice Lillie, Ted Lewis, Alice White, Nick Lucas, George Carpenter, Winnie Lightner, Irene Bordoni, Dolores Costello, Grant Withers, Loretta Young, Ben Turpin, Lupino Lane, Jack Muhlall, Betty Compson, Lila Lee, Patsy Cline, Ruth Miller, Douglas Fairbanks, Jr., Louise Fazenda, Myrna Loy, Marian Nixon, Sally O'Neil Chester Morris, Monte Blue, Lloyd Hamilton, Alice Day, Viola Dana, Bert Roach, H. B. Warner, William Courtenay, Rin-Tin-Tin, Lois Wilson, Alexander Gray, Chester Conklin, Hobart Bosworth, Lee Moran, Tully Marshall, Bull Montana, Helen Costello, Molly O'Day, Marceline Day, William Collier, Jr., Jacqueline Logan, Edna Murphy, William B. Powell, Pauline Garon, Sally Eilers, Sally Blane, Alberta Vaughn, Armina Shirley Mason, Carmel Myers, Marian Byron, Johnny Arthur, Sojin, Ruth Clifford, Heine Conklin, Ethylene Claire, Albert Gran, Frances Carter, Otto Olmstead, Anthony Bushell, Adamae Vaughan, Andrea Randolph, Wheeler Oakman, Otto Matiesen, Philo McCullough, Kalla Pash, Jimmy Clemens, E. J. Ratcliffe, Sid Silvers, Lola Vendril, Harlette Lake and Williams Adagio Danvers.

## 'THE DUKE OF DUBLIN' Christie Comedy

(Reviewed at U. A.)

With a good story for a background, giving him opportunity for the line of comedy which has made him a screen personality, Charlie Murray scores heavily in this two reeler.

Story relates how Murray, a ditch-digger, inherits a million dollars and straightaway puts on the dog. Included in his purchases is a class apartment house, and the troubles of a landlord are included thereafter.

The last sequences of the picture get back to the old stereotyped comic gag of the com-

edian in a woman's apartment with her husband returning unexpectedly, and for those who still can find anything refreshing in this situation, it is well done.

Charlie Murray proves himself a good one for the two reels, and for the parts requiring broad treatment in the features.

Monte Carter plays opposite him in the early sequences, and shows both ability and talkie finesse.

Mary Gordon has the role of Murray's wife, and is excellent as a foil and also handles comedy in her own right.

Carroll Wines is the girl and is both pretty to look at and good.

### 'SKY BOY'

Reel Two-Reel Comedy

(Reviewed at Loew's State)

Harry Langdon comes among us in this, his first talkie, as an entrant among the limited few who can really be funny on the talking screen.

Harry brings all his pantomimic and clowning to the picture, and his instinctive talking voice, and given him for his first vehicle is a well-gauged laughter that gives ample opportunity to do his stuff.

The scenes are mainly laid in a frozen Arctic country, with a heavy who is trying to make the girl (played by Thelma Todd) marry him and Harry her sole protection against the threat of the other's presence. There are menacing bears, over-cautious fish that threaten and a whole series of well-conceived mishaps to make the laughs come rapidly.

Exhibitors will find this first Harry Langdon comedy a good looking for the short end of their program. It is guaranteed to get the laughs.

### IN ROMANTIC LEADS

June Clyde and Hugh Trevor will play the romantic leads in a new musical comedy—as yet untitled—to start production soon at the Radio Pictures' studios. Paul Sloan will direct, with Victor Arden as musical director and Pearl Eaton as dance director. Johnny Howard, Bert Wheeler, Robert Woolsey and Ron Lebeck are in featured roles.

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# INSIDE FACTS

## Of Stage and Screen

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Vol. XI Saturday, January 11, 1930 No. 2

Old shows are not popular in this town even at bargain prices. The legit impresarios should see the point, for it has been clearly demonstrated several times in the past few months.

At the Majestic, Edward Everett Horton tried to revive "The Dover Road" and "The Cardboard Lover" and he couldn't take them off fast enough.

At the Vine Street "Merely Mary Ann" did the least of the Marjorie Rambeau group, while at the Hollywood Playhouse "The Climax," "Dear Me," "The Rejuvenation of Aunt Mary" and "The Masquerader" should have taught Duffy his lesson.

The terrible catastrophe that was the engagement of "Abramam Lincoln" at the El Capitan pointed a moral. It isn't the price that attracts. There was nothing wrong with any of these shows. They were admirably cast and well produced and the fact that they were bargains meant nothing. The public would have none of them, and that means much.

It may be prognosticating pessimistically but it is our judgment that "The Cat and the Canary," at the President, admirable though it is, and "It Pays to Advertise," coming to the Hollywood Playhouse, are slated for a repetition of the display of non-interest of the theatregoer.

It cannot be that there is a dearth of new material, nor is it reasonable to suppose that the royalties are so high as to be prohibitive when the excellent attendance accorded new shows recently are considered. It is difficult to understand, however, why the dramatic impresarios are dug into money for the stage and screen. It does not take clairvoyant powers to foresee the result. It may be sacrilegious to tamper with Shakespeare but we must observe that "the NEW play" is the only thing in L. A.

## POLICE WANT MORE POWER OVER SHOWS

The police commissioners this week requested the city prosecutor's office to draft an ordinance whereby the police department could close a theatre for any reason they deemed sufficient. The ordinance would then be sent to the city council for acceptance.

It was explained that the ruling requested is not intended to interfere in anywise with the presentation of legitimate shows, but is necessary to keep out immoral exhibitions and gyp places.

### STEINER AT RKO

Max Steiner, New York musical conductor, has arrived in Hollywood to become assistant musical director at the RKO Studios, collaborating with Victor Baravalle.

COMING JAN. 26th  
"POOP, BOO, A-DOOP GIRL"  
"CHIC" KENNEDY  
Turn to Page 10

## ED. CHENEY

Featured in F. & M.'s "Let's Pretend Idea"

and  
Dance Director for Fanchon and Marco

## Has a Desert Built to Aid 'Rio' Draw

SAN DIEGO, Jan. 10. — To show the lengths to which publicity sharks must go to execute their ideas, consider the difficulties of Harry Hartman, San Diego division manager for the Fox Theatre.

The show is "The Romance of the Rio Grande" which depicts some desert scenes. Hartman wisely considered that a reconstructed desert scene in a show window would attract attention. He needed some skeletons for the purpose but found it impossible to get the proper stuff. So he went to a meat packing house and got a batch of bones for a five-cent note. Bushes, cactus and sand completed the realistic vista with the proper effects for the centerpiece of a cow's skeleton.

### RE-SIGN HELEN KAISER

Helen Kaiser has been given a new contract by Radio Pictures. She will play in "Radio Rio Rita," "Tanned Legs" and "Dance Hall."

## 'MISSION PLAY' IN GOOD START, SEES BANNER '30 SEASON

"The Mission Play," John Steven McGroarty's time honored pageant-drama of early California history and the founding of the missions, is anticipating the present 1930 season as one of the most successful in its history. The production is already away to a good start on its nineteenth season.

Opening on New Year's with a matinee, the historic drama registered a sell-out of its 1493 seats and grossed \$1850 at the opener. The San Gabriel Mission house in which the production is staged, was completely filled again at each of the performances on the following Saturday and Sunday.

The show will undoubtedly benefit this year from the tourney which Southern California is drawing as a result of the heavy cold which is sweeping the state out of the Rockies. National recognition is also being given the production this year in view of the fact that on February 17 next, occurs the 3000th performance which is a record in American theatre annals. Incidentally, as the comparison may be, this record outstrips "Able's Irish Rose" in its long Broadway run by several hundred.

### Play's Schedule

Playing on a six-a-week schedule with matinees every day but Monday and evening performances on Wednesday and Saturday, the show expects business to be running until the middle of April. Opening this season, the Playhouse has effected a few improvements to benefit the presentation, new border lights, baby spots and large arc lights being installed. The cast has been completely recast, many of the garments being loaned from Spain.

R. D. MacLean, veteran Shakespearean, begins his seventh year in the play's leading role as Fray Junipero Serra, and Irmalee Campbell plays the feminine lead as Isabella Yorgia. A substitution will probably be made for a short time to fill the role handled by William Ellingford, injured a few days ago. In the supporting cast, Carmen De Lara, Juan and Juanita Zoraguinos, are among the professional people cast in dancing roles, while Evelyn Snow, Charles King and Thad Howe are prominent in singing parts.

### Interesting Sidelight

An interesting sidelight on the popularity of the production in the nineteen years that it has been presented, was recently brought to light by the production of "A Merry Burnt-in." In Fresno, Calif., Burnett found Harry Ogilvie, the world's champion audience, who has witnessed a total of 230 performances of the play. The house numbers claim that at the Chinese January 17, and "Anna Christie" (M-G-M), Greta Garbo's first, and "The Sign of the Cross" (Columbia), which began January 27.

### NEW PICTURE DATES

New attractions at picture houses include "The Rogues' Song" (G-M) at the Chinese January 17; and "Anna Christie" (M-G-M), Greta Garbo's first, and "The Sign of the Cross" (Columbia), which began January 27.

### BILLPOSTERS ELECT

Meeting was held last week to elect new officers for the Billposters Union, Local No. 32. The new officers are as follows: C. J. Hyams, president; K. F. McIntyre, vice-president; C. Barnett, secretary; Ed McKeand, treasurer; R. J. Thelan and Charles Wilmers, executive board, and Charles T. Scott elected sergeant-at-arms.

### NEXT KING PICTURE

"They Still Fall in Love," Jesse Lynch Williams' novel of a woman's inferiority complex, will be the next Henry King-Inspiration Pictures all-talking picture. Clarke Silverman and N. Brewster Morse will adapt the story.

## TEL-A-PHONEY

### by JAMES MADISON



Hello, Mae West.

Hello, James Madison.

What is your definition of success?

Sexcess.

Hello, Flo Ziegfeld.

Hello, James Madison.

What is your definition of vacation?

Sacrificing the American girl.

Hello, Polly Moran.

Hello, James Madison.

What is your definition of a landmark?

A sailer.

Hello, Ben Turpin.

Hello, James Madison.

Are you as cross-eyed as ever?

Guess I must be. Last week a doctor told me to watch my stomach.

Hello, Fanchon and Marco.

Hello, James Madison.

Any message for the world at large?

Please deny the report that our "Furry Idea" has anything to do with Congress.

## BLUM'S JUDGMENT GOOD ON 'BAMBINA'

The complete cast of "Bambina," a new musical comedy which is to be given its world's premier at the Curran Theatre in San Francisco Jan. 13, is rehearsing at the Troupers Green Room in Hollywood.

The show is being produced by Daniel C. Blum, a young man from the east who is making his debut in the professional production field with this opus. He aspires to make future productions here if this is successful.

Blum has used excellent judgment in organizing a capable organization both in front and in back. Heath Cobb is acting as general manager of the production and his wife, Nancy Wellford, heads the cast.

The production is being staged by Edward Royce, one of the best known directors of this type of play in the country. John R. Britz is the musical director and the play is said to have some very tuneful musical numbers. "Bambina" was written by Myrta Bell Calisher, her first effort.

In the cast will appear Al St. John, Marie Wells, Ernest Wood, Laurel Nemeth, William Evans, Russell Scott, Frederick Graham, Hedley Hall, Peter Pope, Lorraine Du Val, Victoria Alden, Margaret Oliver, Evelyn Deffen, Dorothy Dix and Marjorie Moore, premier danseuse.

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**Harold J. Bock**Manager  
PHONE DOUGLAS 2213**SAN FRANCISCO****KRESS BLDG.**  
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Office Suite 504**'SUNNY SIDE UP' OPENS TO GOOD BUSINESS AT WARFIELD**

SAN FRANCISCO, Jan. 9.—Midnight matinee on New Year's Eve were big money makers for the film palace. Opening of "Sunny Side Up" at Loew's Warfield was the biggest thing of the week, the Fox musical doing excellent business, holding "em out much of the time. Initial seven days of this Gaynor-Farrell flicker drew in \$31,500, a very neat figure and it looks good for about four more weeks; then "Hallelujah!" in.

Norma Shearer in M-G-M's "Their Own Desire" together with Fanchon and Marco's "Carnival Russe" and Walt Roesner, m. c., was okay at \$36,000, a very neat figure and it looks good for about four more weeks; then "Hallelujah!" in.

New Year's Eve also saved the Public Granada which, with Paramount's "The Marriage Playroom" on screen grabbed off \$20,000 and Norma Palmadino in "New York Nights" now in and things much better. Third stanza of Maurice Chevalier in "The Love Parade" at the St. Francis pulled in \$13,000, while at the California "The Locked Door" did \$19,500.

Next to "Sunnyside Up's" outstanding success at the Warfield was Rudy Vallee's outstanding brodie at the Orpheum. He may be the big moment to Eastern flaps and to radio audiences but to local Orpheum customers he was just another guy in a picture—and not such a hot picture—and as a result the house did only \$17,500 on him, lower than the third and last week of "Night."

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**PRISON SHOW DOES CAPACITY BUSINESS**

SAN FRANCISCO, Jan. 9.—Some three thousand convicts witnessed the sixteenth annual vaudeville show staged at San Quentin on New Year's Day under the direction of Harry Etting. Approximately 50 acts donated their services for this performance.

In the men's department Etting placed Hermie King and his Fox Oakland Theatre band to supply the music and Hitch King as master of ceremonies. Elmer Langmaid was stage manager and Tony Kenna, property master. In the women's department was Tommy Boyd with his Orpheum orchestra and Jimmie Barr, master-of-ceremonies, with Harry Bush, stage manager.

Acts taking part in the show were Jack Reed and Dick O'Meara, Felton's California Girls, Sam Robertson, Mary Weststrom, Joaquin Garay, Buss McClelland, Jimmie Barr, Billy Barr, George and George, Red Enos, Johnny Toffolo, Frank Siegfut, Putnam and Hurley. Walter Varian and Les Pound, Walter McIntyre, Noodles Fagan, Lou Handman, William Powers, Irving Hannedy, Michael Patrick Brennan, Ted and Maury Amsterdam, Fred Skinner, Tommy Boyd, Hermie King, Hitch King, Grace

The entertainment was through the courtesy of A. M. Bowles and Frank B. Newman of the Coast Theatre; CHS Work of the RKO Orpheum; Irving Ackerman, Sam Harris and Ed West of Ackerman and Harris; Bert Levey; Max Dolin of National Amusement Co.; John and Ed of Coffee Dan's and Henry Duffy.

**ORGAN CONCERTS DAILY AT STORE**

SAN FRANCISCO, Jan. 9.—More and more is show business entering into the commercial and industrial life. Local department stores first took on the theatre type of advertising, then theatre exploitation, and now they're adding special features to attract the customers.

The latest to step out of the ranks and look for bigger and better business is the Emporium, one of the city's largest sellers of shirts, stationery, umbrellas and radios. Hale Bros., owners of the store, are planning installation of a massive concert organ that will set them back anywhere from \$50,000 to \$75,000 before the organ can be pulled into the first stop. Prior to the holiday season they hurriedly installed a temporary affair of questionable quality but even that proved so popular that the natives still try to get in the store at nights to listen to the evening concerts that were then given. Pencilled on the company's calendar are plans for daily concerts and one evening recital a week with a radio broadcast practically assured, inasmuch as Hale Bros. and the Emporium are tied in with KFO, a link in the N. B. C. chain.

However, Hale Bros. aren't the first in this city to think of the organ entertainment gag. The Kress store in the same block has had one of the few store organs in the country for some time and features daily concerts that are responsible for drawing a good many daily visitors.

**WANTS PRIMA DONNA**

SAN FRANCISCO, Jan. 9.—Sid Goldtree is seeking a prima donna to complete the cast of his "Peephole" which opens January 23 at the upstairs Green Street Theatre. "The Flat Tire" closed suddenly this week after a fire in a cafe below the theatre destroyed part of the dressing rooms and prevented further performances.

**LEGIT BOXOFFICES DO WELL WITH NEW YEAR EVE'S HELP**

SAN FRANCISCO, Jan. 9.—What a sweetheart of a week this was for the legit. Almost everything was up a couple of grand aided by the midnight show on New Year's Eve, and the result was nice business throughout. Duffy's two houses here and the one in Oakland registered the highest figures they've had in a long time, "Follow Thru" held up

well at the Capitol: "Chauve Souris" did nicely at the Curran and "Journey's End" still clicked merrily.

The seventh week of Charlotte Greenwood at Duffy's President was about fourteen hundred over the stanza preceding the cash register showing an intake of \$7400. Second week of Kolb and Dill in "Now and Then" at the Alcazar was \$6800, very good. In Oakland at the Duwinn first seven days of "It Pays To Advertise" took in \$5400, one of that city's best legit figures. "Dear Me" follows Greenwood at the President soon, while Taylor Holmes in "Your Uncle Dudley" is next at the Duwinn and most probably will follow Kolb and Dill on this side of the bay.

"Journey's End" in its fourth week at the Geary did \$15,000, a nice profit. "Chauve Souris" did \$15,000 for its second stanza at the Curran and will be followed Jan. 13 by the world premiere of "Bambina." "Follow Thru" grossed \$12,500 in its second week at the Capitol. Goes off this week and "Mad Babes" opens the twelfth for three weeks.

**VERNA TO RETIRE**

SAN FRANCISCO, Jan. 9.—When "The Flat Tire" closes at the Green Street this month Verna Mercereau will retire from the stage to accompany Juanita Hansen, former picture player, on a round-the-world tour.

**ON VACATION**

SAN FRANCISCO, Jan. 9.—Nell Harding, producer of chorus numbers at Ackerman and Harris' Casino, is on a three week's vacation. Sylvia and Clemence are handling this week's show in co-operation with Sam Harris.

**MOROSCO BACK**

SAN FRANCISCO, Jan. 9.—Mr. and Mrs. Oliver Morosco returned this week from a three week's visit to Phoenix on a belated honeymoon. Morosco is the head of San Francisco-New York Theatre Productions.

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**SCENERY BY MALTIN STUDIOS**

HOLLYWOOD, CALIFORNIA



# ALIVE—FACTS OF STAGE AND SCREEN

This is the second installment of a list estimating the value of all the stars in the talkie world to date. The first installment, including names from A to L, was printed last week.

**LANE, LOLA**—A different personality which pleases, backed up by quite adequate acting ability. "Speakeasy," "Movietone Folies."

**LYNN, SHARON**—Okeh. "Speakeasy," "Movietone Folies."

**LUDEN, JACK**—An asset to any cast. "The Wild Party," "Dangerous Curves," "Faro Nell."

**LAUREL, STAN**—Of the ace talkie comedy team of Laurel and Hardy. Funny, without a doubt. Hal Roach Comedies.

**LAWFORD, BETTY**—Very good. "Gentlemen of the Press."

**LESLIE, LAURENCE**—A "Gentleman of the Press," "Hints to Successes."

**LEE, DIXIE**—Adequate. "Imagine My Embarrassment."

**LOVE, MONTAGU**—An asset to any cast. "Charming Sisters," "Bulldog Drummond," "Her Private Life."

**LAW, ALAN, ANDERSON**—Good casting. "Half Maroon."

**LANE, CHARLES**—Very good. "Saturday Night Gentleman," "Saturday's Children."

**LOMBARD, CAROL**—An inimitable personality. Her ability to make the audiences sympathize with her. "Big Noise from Main Street."

**LEBEDEFF, IVAN**—Adequate Russian nobleman. "They Had to Say 'No'."

**LEE, SYLVAN**—So-so. "The Cocoanuts."

**LEONARD, EDDIE**—Presumably good, but the good vehicle U gave to him, to wit "Melody Lane," didn't give him a chance to show.

**LA VERNE, JANE**—Clever and appealing youngster about six or seven years old. "Melody Lane."

**LIGHTNER, WINNIE**—A spontaneous comedian. Her tosses off the laughs like a live wire tosses off sparks. "Gold Diggers Broadway."

**LUCAS, NICK**—Is pleasing a singer of croony tunes as the screen has developed.

**LUGOSI, BELA**—Capable, commanding, and a trouper who knows his stuff. "The Thirteenth Chair."

**LLOYD, DORIS**—Very clever actress who takes full advantage of the opportunities as "Dorothy" in "The Girl from Hollywood."

**LA ROQUE, ROD**—As good in the talkies as in the silents, and in good. "The Man and the Moment."

**LEE, DUKE R**—Good casting. "The Girl from Hollywood."

**LOFF, JEANETTE**—Appealing type who accepts her talkie changes to good advantage. "The Millionaire."

**LITEL, JOHN B**—Both his personality and his ability are far above average. "The Flattering Word," etc.

**LLOYD, HAROLD**—We prefer him in the silents. Okeh may not. "Welcome Danger."

**LONGERGIN, LESTER**—Really good. "The Girl from Hollywood." Good performance in "Seven Fables," and looks like an excellent casting when his type is needed.

**MARCH, FREDRIC**—One of the talkies' leading men both in listable ability. "The Girl from Hollywood." A-1 and his already big prestige should keep him growing if properly handled. "The Wild Party," "The Jealousy," "Paris Bound," "Footlights and Follies."

**MATSON, OTTO**—Tries to put too much into his work to be thoroughly convincing. Should considerably modify his acting. "Strange Cargo," "General Crack."

**MERCER, BERYL**—Great in her little old lady characterizations, but a professional in handling comedy and more serious moments. "Three Live Ghosts."

**MILFORD, BERT**—A-1. One of the strong and able talkie personalities drafted from the stage. Always good with the ability to put his parts across in a manner which intrigues. "Bellamy Trial," "Welcome Danger."

**MOORE, COLLEEN**—Her claim to fame in the silents was her

mugging, which some people thought cute. The talkies made her endow "Alma Jimmie" and that's that. "Smiling Irish Eyes," "Footlights and Follies."

**MARSHALL, TULLY**—Lacks the poise and consistency which makes for pleasant watching.

By no means the best in his line. "Endeavor," "Alma Jimmie," "Valentine," "Conquest," "Thunderbolt," "Tiger Rose."

**MORRE, CHARLES** (colored)—Usual style of non-comedy, fairly done. "The Trial of Mary Dugan."

**MACKS, BABY** (colored)—Okeh as a cute colored girl. "The Ghost Talks," "Close Harmony."

**MYERS, CARMEL**—Okeh. "The Ghost Talks," "Careers," "Heavenly Bodies."

**MACGREGOR, MALCOLM**—His early offering, "Girl on the Parole," just so-so.

**MORRIS, CHESTER**—Has the ability and the technique. A "Fast Life," "Alibi," "Fast Life."

**MURRAY, JAMES**—His pleasing personality in the silents is even more so in the talkies, and he delivers his lines with real ability. This boy, with the proper help, should be making the big ones. "The Shake-down."

**MURPHY, CLARENCE** (colored)—Otherwise very able acting marred by a trifle too much stagey "I'll be back."

**McDONALD, FRANCIS**—A completely backed up by plenty of ability. Good casting. "The Carnation Kid."

**MILJAN, JOHN**—An assignment in his hands is sure to get delicate. "The Carnation Kid," set to the picture. "Suave and certain in delivery." "Queen of the Night," "The Night Song," "Innocents of Love," "Fashions in Love," "Voice of the Silence."

**McHUGH, JACK**—Boy of about 14 who delivers. "Chintown Murders."

**MURRAY, JOHN T**—Good comedy who brightens his screen on the screen. "Sonny Boy."

**McDONALD, WALLACE**—Great for his picture and his type can be used, and has a thorough grasp of talkie technique. "The Girl from Hollywood," "The Girl from Hollywood."

**MORRIS, JOHNNY**—Had a good comedy bit as a one-man show. "The Girl from Hollywood," "The Girl from Hollywood."

**MARTINDALE, EDWARD**—A polished actor who graces his picture. "Footlights and Follies."

**MARSHALL, HERBERT**—Very good. "The Girl from Hollywood," "The Girl from Hollywood."

**MACKAIL, DOROTHY**—Gains by the talkies, her voice being a great asset. "The Girl from Hollywood," "The Girl from Hollywood."

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tingt loss to Hollywood. "Fashions of Love."

**MURPHY, CLARENCE** (colored)—Puts over his comedy on the screen for sure-fire returns. "Haly Maroon."

**MILAR, ADOLPH**—Okeh. "Bulldog Drummond," "The Girl from Hollywood."

**MARTELL, MARTIE**—Attractive, cute and able. "Hints to Successes."

**McGUIRE, WILLARD**—Brought a good stage delivery to the screen in its early talkie days. "Voice of the City."

**MARSHALL, CLARK**—Excellent characterization of an underworld hoodlum in "Voice of the City," making it one of his outstanding portrayals of the film.

**McGUIRE, TOM**—Imposing white-haired gentleman who delivers for good value. "Voice of the City."

**MOE, ALICE**—Excellent goofy comedy in "Voice of the City."

**MANN, HANK**—Handles his comedy with a sincerity and lack of pretentiousness which makes it excellent. "The Donovan Affair."

**McKEE, RAYMOND**—Likeable personality and comedy ability. "Love Out Below."

**MARX BROTHERS**—Screen's foremost exponents to date of low-key, home comedy which makes 'em laugh whether they want to or not. "The Cocoanuts."

**MULHALL, JACK**—Makes an average good leading man for the screen. "The Girl from Hollywood."

**MILLER, PATSY RUTH**—Nothing to distinguish her from the rest. "The Girl from Hollywood."

**MOORE, MATT**—One of the leading and capable comedians. "Comet," "Side Street."

**MOORE, TOM**—Ditto. "Side Street."

**McGEE, OWEN**—Ditto. "Side Street."

**MORAN AND MACK**—Their style of good screen production gives them a sincerity in portrayal which is engaging. "Two Black Coats."

**McKINNEY, NINA** (colored)—Singing and dancing endow her with an additional very good asset which she knows how to get sympathy.

**MAYER, HYMAN**—Very good. "The Saturday Night Kid."

**MANN, MARGARET**—Makes up for Queen Victoria but didn't have anything other than her looks to do in "Disraeli."

**McFARLANE, GEORGE**—Good both as to type and ability. "The Painted Angel."

**MANN, MARGARET**—Robert's has the makings of one of the leading juveniles of the screen, but there is an unimpressive tritonic forcedness in a good deal of his conversation and acting which detracts from his merits considerably. "So This Is College?" "Untamed," "Three Live Ghosts."

**MORAN, POLLY**—Puts across broad laughs broadly, but, unless held down, is apt to be an unimpressive one in authentic dramas. Excellent slapstick comedienne for the two-reelers. "This Is College," "Hot for Paris."

**MURRAY, MAE**—To date no one has done so good a talkie address. "Peacock Alley."

**McNAUGHTON, CHARLES**—One of the best comedians in the silents. "Three Live Ghosts," "Interference," "The Grease Murder Case."

**McGILL, EUGENE**—An excellent comedian in certain scenes, that of director of store personnel in "The Saturday Night Kid."

**O'KEEFE, WALTER**—Good voice and a presence which holds attention. "The Sophomore."

**POWELL, WILLIAM**—Certain no one has done so good a pleasing and pleasing performance for his role's full value. "The Canary Murder Case," "The Girl from Hollywood," "Interference," "The Grease Murder Case."

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"Weary River," "Broadway Babies."

**NORMAN, JACK**—Just there, "Queen of the Night Clubs."

**NORMAN, JAMES**—Type okeh. "The Idle Rich."

**NOLAN, MARY**—Just fair, with a voice not so good. "Charming Sinners."

**NORMAN, GERTRUDE**—As a comedienne, old lady very good in "The Grease Murder Case."

**NUGENT, ELLIOTT**—A real find for the talkies. Has a personality which clicks mightily and aids it by clever acting and a good voice. "So This Is College."

**OAKIE, JACK**—The best natural comedian the talkies have as yet developed, and rounds it out with a nice ability in other departments. His boxoffice value should be a long time in wanting. "Fast Company," "Sweetie," "Harmon Nights," "Close Harmony," "The Wild Party," "The Man I Love," "Hit the Deck."

**O'NEILL, SALLY**—Has a voice like a squeaky slate-pencil and her only other recommendation is the fact that her mugging is of the style when the talkies came in, but she hasn't found it out yet. Girl on the "Barker-Karpis Gang Show," "The Sophomore."

**OAKMAN, WHEELER**—This boy is sure doing a very suave menace parts, and a good casting. "The Shake-down," "The New Affairs," "The Girl from Woolworth's," "On With the Show," "Little Johnny Jones."

**OLAND, WARNER**—Sporty in delivery, but when he's cast in congenial roles he delivers excellent. "The Girl from Hollywood," "The Studio Murder Mystery," "The Mighty," "The Mysterious."

**OLMSTEAD, GERTRUDE**—Fair enough. "Sonny Boy."

**O'HARA, SHIRLEY**—Adequate. "The Girl from Hollywood."

**OWEN, REGINALD**—An able and polished performer. "The Girl from Hollywood."

**OBER, ROBERT**—Delivers and with a good personality. "The Girl from Hollywood."

**O'MALLEY, PAT**—Good, clean-cut performer who aids any cast. "The Girl from Hollywood."

**O'BRIEN, GEORGE**—Talking personality sufficient but not sparkling. "The Girl from Hollywood."

**ORLANDO, WILLIAM**—Okeh. "House of Horror," "Words and Music," "The Girl from Hollywood."

**OAKLAND, VIVIAN**—Okeh. "In the Headlines."

**OLMSTEAD, GERTRUDE**—Her trouperish make her parts stand out, no matter their length. "His Girl Friday."

**OLIVER, EDNA MAY**—Has her credit one of the talkies' excellent comedienne in certain scenes, that of director of store personnel in "The Saturday Night Kid."

**O'KEEFE, WALTER**—Good voice and a presence which holds attention. "The Sophomore."

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**PREV**



# YER'S RAY-GITTING TALKERS

**ROME, BERT**—Always good and with good personality. "Band Company," "The Forward Pass." **REVER, DOROTHY**—Good personality and fill with assignments with ability. "The Donovan Affair," "Dance of the Mighty." **RICHIE, JOHN**—Wears his clothes and the manners of a gentleman easily. "The Truth," "The Barker and His Captive Woman." **ROACH, BERT**—An excellent comedian who develops laughs for a maximum. "Twin Beds," "The Young Novitiate." **RUBIN, BENNY**—Some people like his style of forced comedy, but Marjorie is a Great Life." **RUDOLPH, OSCAR**—Good comedy delivery. "So This Is Coleridge." **RENAVANT, GEORGE**—Exceptionally good, and forceful. "Rio Rita." **ROSITA, EVA**—A real Spanish vamp with a great personality and ditto delivery. "Rio Rita." **REED, DONALD**—Failed to show anything. "Little Johnny Jones."

**STONE, LEWIS**—This trouper is consistently good, and his part in ways is made to stand out as a big feature of any film he's in. "Trial of Mary Dugan," "The Last of Mrs. Cheyne," "The Own Deeds." **STONER, GEORGE**—Excellent presence and artistic work. "Show Boat." **SWANSON, GLORIA**—More magnificent in the talks than in the silents, and her prestige has increased thereby. "The Trespasser." **SHUMWAY, LEE**—Packs a load of merit, which he consistently brings out. "Paris Fancs."

**SIMPSON, IVAN**—An artist in whose hands assignments are made with cunningness and adequate ability. "So This Is Coleridge?" **SHAMMAN, LOWELL**—Gives a standardized but sure performance consistently. "Evidence." **SEYMOUR, MADELINE**—De-velops a pleasant manner, and is quite at home in them. "The Last of Mrs. Cheyne," "Evidence," "His Glorious Night."

**STUBBS, HARRY**—Quite adequate in his tonality. "Smith, Stanley"—Looks to take a real find for the talks. Natural and sincere, and a pleasure for both singing and talking. "The Sophomore," "Sweetie."

**STARR, SALLY**—An alluring personality, well developed with dramatic mannerisms and adequate ability. "So This Is Coleridge?" **SHAMMAN, LOWELL**—Gives a standardized but sure performance consistently. "Evidence." **SEYMOUR, MADELINE**—De-velops a pleasant manner, and is quite at home in them. "The Last of Mrs. Cheyne," "Evidence," "His Glorious Night."

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**NEW, "The Gamblers," "The Vagabond Lover," "The Saturday Night Kid," "The Mighty Sheridan," FRANK**—Able trouper who is consistently a good casting. "Fast Life," "Side Street."

**ST. POLIS, JOHN**—Excellent presence and able talker. "Coleridge," "Fast Life." **ST. POLIS, JOHN**—Has proved an excellent talkie artist in "The Barker and His Captive Woman." **SIMMONS, S. S.**—Good. "The Barker."

**ST. JOHN, AL**—Average for comedy relief. "The Dance of Life." **SHORT, GERTRUDE**—Good. "The Gold Diggers." **STERLING, FORD**—Funny in the talkie spastics. Shorts.

**STONER, GEORGE**—Excellent when playing straight and his comedy, when not overdone, is good. But its overdone most of the time. "The Redeeming Sin," "Melody Lane," "Weary Hearts." **STRAUSS, WILLIAM K.**—Jesse's Jewish Poppa in "Lucky Rags," average.

**STARR, SALLY**—A splendid talkie artist when her vehicles are rightly chosen. Outstanding. "Trial of Mary Dugan," "The Last of Mrs. Cheyne," "The Own Deeds." **STONER, GEORGE**—Excellent presence and artistic work. "Show Boat."

**SWANSON, GLORIA**—More magnificent in the talks than in the silents, and her prestige has increased thereby. "The Trespasser." **SHUMWAY, LEE**—Packs a load of merit, which he consistently brings out. "Paris Fancs."

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**delivery. "Gold Diggers of Broadway," "Evidence," "The Lost Zeppelin." THOMPSON, KENNETH**—De-velops a good melody. "Bellytan." **TASHMAN, LILYAN**—An asset to any cast where her type can be used. "Buildup Drummond," "Gold Diggers of Broadway," "The Vagabond Lover."

**TALBERT, E. H.**—Strong personality and able. "The Can-terbury Tales." **TWELVETRE, HELEN**—Can stand development. "The Ghost Talks," "Words and Music."

**TOOKER, WILLIAM**—Good. "Bellytan." **TOOMEY, REGIS**—Has a million dollar smile, if not overworked, and knows his acting. "Alibi," "Wheel of Life," "The Vagabond Lover."

**TODD, THELMA**—Nice acting always, and attractive personality. "Her Private Life," "Ca-reers," "House of Horror," "Shorts."

**TREACY, LEE**—Good casting, able to put over both comedy and appeal. "Big Time." **TERISS, NORMA**—Distinctive type who appeals for those who like something beside the baby dolls. Great singing voice, and good actress, but as natural-ness is concerned, "Married in Hollywood."

**THELMA, L.**—Good casting for the tough dick and similar roles. "Peacock Alley," "Thunderbolt," "Drake Case." **TREVOR, HUGH**—Light to carry leads but ok for supports.

**TRYON, GLENN**—Not so hot in "Broadway." **TOGER, SIDNEY**—Good. "Madame X." **TORRENCE, ERNEST**—Better in talks than in silents, and has good sense for his type. "Intimate."

**U** **ULRIC, LENORE**—Puts a lot of stage action into her roles, and they'd be better without it. Otherwise ok. "Frozen Justice."

**V** **VALEZ, LUPE**—Some people like her, but she is on the decline if she continues to at-tempt the cuties stuff which could be got away with. "The Vagabond Lover," "The Vagabond Lover."

**VANDERBILT, GUSTAV**—Very effective. "Canary Murder Case." **VAN ALBERTA, CUTE** and a good talker. "Noisy Neighbors."

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**of Lost Ships," "The Lost Zeppelin." VAUGHN, HILDA**—Above average. "Three Live Ghosts."

**WARNER, H. B.**—Adds a splen-did touch to any picture he's in. "The Doctor's Secret," "Tiger Rose," "Trial of Mary Dugan," "Conquest." "The Gamblers."

**WALLES, EUGENE**—Good pres-ence and ability. "The Doc-tor's Secret," "The Donovan Af-fair," "Saturday Night Kid."

**WOLHEIM, LOUIS**—More than holds his own in the talks judging by his work in "Shady Lady," "Frozen Justice," and should, with proper cast-ing, go big.

**WELLS, MARIE**—Excellent singer, and a most attrac-tive, plus very alluring person-ality. Excellent casting. "The Vagabond Lover," "The Vagabond Lover."

**WATSON, BOBBY**—Very good. "Snopconation." **WATSON, BOBBY**—Very good. "Snopconation."

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**YOUNG, LORETTA**—Good per-sonality and sufficient ability to put it across. "The Forward Pass."

**YOUNG, NOAH**—After the man-ner of Karl Dane, but not so good as Karl. But highly ade-quate to get the laughs, and a riot to the kids. "Welcome Danger."

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## EDGAR KENNEDY NOW DIRECTING CHAS FILM

Edgar Kennedy, famous as the Irish cop in Hal Roach comedies and features for other studios, is getting his first crack as a direc-tor on the Roach lot.

Kennedy's assignment is the di-rection of Charley Chase in his current picture, "All Teed Up," a golf story, with Thelma Todd in her usual spot opposite the star.

## RKO PEP MEETING

A general managerial pep meet-ing was held for all RKO man-agers Tuesday called by Frank Vincent, western manager of RKO. At the meeting were included Cliff Work, San Francisco man-ager; Sam Harris, manager of the RKO here; Carl Wagoner, RKO Orpheum manager here; Jack Condy, manager at the RKO, San Diego; Grant Penhlan, manager at Salt Lake, and the press agent at San Diego. After the meeting the group visited the RKO stu-dios where they had a luncheon.

## SIG BOSLEY RETURNS

Sig Bosley, local representative for Robbins Music Corporation, returned last week from a busi-ness trip to the New York office, where all representatives were called on a regular sales meeting.

## GARON QUITTING

Pauline Garon has given her notice prior to quitting the "Bad Boy" company, which is due to leave Friday night to open in San Francisco. It is probable she will be replaced by a new girl, who is quitting when her two weeks' no-tice period is up. One reason for her leaving is the undependable frequent rehearsal the company is called upon to do.

## HARDY'S BAD TONSILS

Oliver Hardy is again having trouble with his tonsils, this time in such an aggravated form that he may have them jerked. The Roach comedian began having the trouble following a recent pneu-monia illness prior to the jaunt he made to San Laurel and San Francisco for personal appearances, and this time he may decide to have them out.

## NEW WALLACE CLASS

Earle Wallace, head of the Earle Wallace School of the Dance, is opening a class for adult begin-ners on Wednesday evening, Janu-ary 22, at 8 p. m.

## TO REOPEN DIVISION

The Division Theatre here will be reopened shortly by H. R. Wakeman and T. W. Henderson. The house has been closed for the past few months.

## OPEN SECOND SERIES OF DANCING CLASSES

The second series of beginners' classes in tap, acrobatic and mu-sical comedy dancing opened last Monday at the Wills-Cunningham Dance Studios in Hollywood, one of the biggest enrollments in the school's history, according to Walter S. Wills.

Wills accounts for the large number of enrollments in the de-mand by moving picture stud-ies for dancers and dance units, the latter being trained and routed by the Wills-Cunningham studio in complete ensemble.

## FOX TRIO ON EUROPE

## TRIP NOW COMING BACK

Harry Hartman, division man-ager of the Fox San Diego the-atre, has been here for the last fulfilling Harry Arthur's duties. Arthur left for Europe last month with Bud Lollier and Bud Buckley to join the "wrecking crew" that was sent from the coast to organize the new Fox studios in Hollywood.

The trio got as far East as New York, but so the story goes, Fox was so busy with the new studio that they were sched-uled to go abroad so the trio are now on their way back to the coast and are due here next week.

## FIRST ASSIGNMENT FOR LANGAN TO CO-DIRECT

John Langan, Paramount direc-tor, is co-director of "Light of Western Stars," a Western pic-ture, star Richard Arlen. Langan, who is also director of "The Paramount lost some months ago.

## PAR READING THREE

Three new pictures are being parleyed prior to their being put in the Paramount lot. "The Benson Murder Case," with an all-star cast directed by Frank Tuttle. "The Light of the Western Ex-press," starring Richard Arlen un-der the direction of Otto Brower and John Langan, and an untitled story which is to be done with an all-star cast and A. Edward Sutherland directing.

## RE-SIGN DANCE DIRECTOR

David Bennett's contract as dance director at the Paramount studios in Hollywood has been re-newed. Bennett joined Paramount studios six months ago and prior to that during his career in New York he directed dance ensembles for such producers as "Rose Marie," "Sonny," "Kid Boots," "Salty," the Earl Carroll "Vanities," Ham-brook Thelma Todd, and the "Honeysuckle" shows, the original Char-lie Rogers and several Will Rogers shows.

## TEN DAYS TO PAY BUCK JONES CLAIMS

According to a decision handed down by Labor Commissioner Lowry those responsible for the salaries owed members of the Bill Posters and Billers Union were given ten days to pay.

The matter concerning the vari-ous claims has been pending be-fore the commission for several weeks and all sides have been given opportunity to present their contentions.

At the last meeting, Buck Jones was present, and, following his statements, the commissioner de-cided in favor of the claimants. The matter was prosecuted pri-vately by Lyons No. 32 of the Bill Posters and Billers Union of which C. J. Hyatt is president.

## ASSISTING CUNNINGHAM

Jerry Jarrett has been signed as assistant to George Cunningham, who is head of the Wills-Cunningham School of Dance and prominent director of dancing numbers and ensembles for the past few years. Miss Jarrett's first assignment is assist-ing Cunningham with numbers for the "Gold Diggers of Paris" production of "New Moon" at the Majestic, of which Cunningham is in charge of dance direction.



VANCOUVER, B. C.  
**A. K. MacMartin**  
REPRESENTATIVE  
901 Belkins Bldg.

**NORTHWEST**  
**JEAN ARMAND** DISTRICT MANAGER  
WASHINGTON 11 OREGON 17 IDAHO 11 MONTANA

SEATTLE  
**Joseph D. Roberts**  
REPRESENTATIVE  
1118 Northern Life Tower

## GROSSES OVER AVERAGE WITH 'SHOW OF SHOWS' VERY BIG

SEATTLE, Jan. 10.—Great weather, good bills and the holiday spirit brought grosses over the average, with the Music Box, Hamrick's house, the big surprise. This one did a few dollars short of \$14,500 for the week with "Show of Shows." Great billing for this helped. Same house took in \$1600 for a New Year's Eve Show.

Across the street, the Blue Mouse did \$9200 for the week. Brothers "Tiger Rose." Add to this a \$1350 gross for the midnight show.

Hamrick's Tacoma Blue Mouse did \$7000 with the same opus. The Fifth Ave. walked away with the honor of the week, grabbing close to \$18,500 with Joan Crawford's M-G-M "Untamed." They flopped from noon till closing. Midnight show was great, close to \$3000.

The Orpheum picked up for the initial week for the new management with an estimated \$14,500 for R-K-O's "Dance Hall" and a nice bill. The R-K-O Orpheum Theatre in Portland, succeeding Earl F. Wagner, who has been transferred to Minneapolis. Elvira is a young fellow who has established a reputation in the East, where he had been associated with the Schine Inters.

Olsen and Johnson, nuts of vaudeville at the R-K-O Orpheum Theatre, will all city editors of the daily states, and the Orpheum, to shower the city with live turkeys from a plane at a height of one thousand feet. This caused considerable comment and won a goodly amount of space in the papers. It was a gag.

## PORTLAND

Jack Hays, formerly manager of two RKO theatres in Rochester, New York, has been installed as manager of the R-K-O Orpheum Theatre in Portland, succeeding Earl F. Wagner, who has been transferred to Minneapolis. Elvira is a young fellow who has established a reputation in the East, where he had been associated with the Schine Inters.

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## Organ Review

**BOR HAMILTON**  
**ORPHEUM**  
**LOS ANGELES**

Adding an ingenious idea to his well-known qualities as an organ virtuoso, Bob Hamilton had a number on the program for the initial picture period at the Orpheum which is bringing him a large share of the day's applause honors. Hamilton calls the offering "Meet the Organ," and that's just what it is. To the amusement of those not familiar with the manifold possibilities of the class instrument at the concert hall, Bob presides, he makes it talk, get a train under way, do a nicolo number, whistle, solo, sing, and everything else in the roster of entertainment except dance—and with the genius Bob is bringing to his job it wouldn't be surprising to see him make it do that some day. Hamilton opened at the Orpheum Christmas week with the RKO special, "Hit the Deck," the first feature screen attraction at the former vaude headquarters. From the response he is getting from the patrons, Bob should be set in for a most pleasant experience. He was formerly at the Hillstreet, and he has drawn many of his fans there to his new stand. *Woody.*

**WILDER TO DO "STORM"**  
William Wyler has started preparing for production of "The Storm" at Universal. A difference of opinion on production matters between Carl Laemmle, Jr. and Wyler, resulted in young Laemmle's decision first to secure another director for "The Storm." However, a recent conference between these two resulted in a change of this decision.

fourth week here and with Henri Le Bel at the organ all help to add a bit. Lou Golden is stacking them in this week with "Hot for Paris" (Fox). Lou did a mean \$1700 for his midnight show. Bob Blair had an off week with "Marriage Children" doing a \$2000 gross for the week with a \$1500 Midnight Show. Duffy did a nice bit at the President with "Uncle Dudley."

## Orchestra Reviews

**CLYDE LOCKWOOD'S BAND**  
**TOPSY'S ROOST**  
**San Francisco**

On the Grand Highway at the beach there's a cleverly decorated and presented spot called Topsy's Roost, a dine and dance emporium that has for its chief feature Clyde "Red" Lockwood's orchestra. And there's no getting away from the fact that this aggregation of pep purveyors are an attraction. When "Red" and his gang bust over into one of those trots you can hear the customers in the booth say, "Boy, listen to that rhythm, but you'll hear it get out and dance to it."

The excellent rhythm maintained throughout is one of the band's highlights. It makes the hoofing easy and pleasant. In addition they're all nice looking fellows and the gals like to dance past the stand to get a glimpse of rusty-haired Lockwood and his boys.

Personnel of the organization is Charles Ballou, banjo; Harry Miles, piano; Lloyd Webb, bass; Frank Lockwood, drums; Morris Winans, trumpet; George Meyers, sax, and Lockwood, leader. *Hal.*

## ACADEMY REPORT

The annual report of the Academy of Motion Picture Arts and Sciences covering their transactions for the year of 1929 has been issued in booklet form. Aside from the secretary's report and proceedings of the third annual meeting, the book sets forth the various aims and accomplishments of the Academy.

The work of the Conciliation committee is set forth in detail. What the members have done for the advancement of the Arts of the Cinema is also told. The various awards of merit are listed as well as a statement for the future.

A recount of the doings of the Sound School is told in detail as well as its endeavors in college affairs and the schedule of lectures proposed.

New Year's Eve midnight matinees were pulled by practically all downtown houses and they did a capacity business, most cases. The New Orpheum, with Olsen and Johnson headlining, took a dollar from each fan and probably held the largest party of them all. Special stunts, paper hats, horans and the usual what-nots were distributed free by the ushers.

George Clark, of the Strand, who has been looking after local stage effects and productions, assisted by Jackie Souders, is also handling the productions at the theatres. This house recently opened by W. P. Dewees, who operates the Strand, is playing revues and pictures. Business so far has been poor.

The Maurice Colbourne Co., featuring Maurice Colbourne and Barry Jones, closed at the Vancouver January 4, after a week of poor business. They played a split week with two different bills, opening with "The Philander" and closing with "The Doctor's Dilemma." Colbourne holds the rights for the George Bernard Shaw comedies in Canada and Australia. This is the second Canadian tour of his English company.

Gordon McLeod and his English company opened at the Vancouver, January 6, in "The Philander" and "The Ringer." He is supported by Lillian Christine playing the item lead. *Mac.*

## Blair Making Strong Bids For Skandies

SEATTLE, January 10. — Bob Blair, managing director of the Public Seattle, believes in giving the local Scandinavian pasteborder buyers what they want. The story goes that Blair overheard one of our prominent Scandinavian citizens comment about the local population of his countrymen. The bug began to work in Blair's fast thinking dome, and, with the rabies busy, brought the result that this week a shipment of Swedish art arrives from Stockholm for display in the stockholders of the Seattle theatre.

The other evening, before previewing, Ronald Colman's "Condemned" Bob sprang a Swedish film on the critics. The opus was great, but it was tough on the gang trying to decipher the subtitles. The film together with the exhibit will be attended by the Swedish consul and other Scandinavian dignitaries, as part of a special Swedish night to be shown here in Seattle during the coming week. Blair is plugging the Swedish dailies heavily, figuring on bringing in a few of the 10,000 Scandinavian residents in this city.

## LANDS BARRAGE OF PUBLICITY TO OPEN 'THE LOVE PARADE'

SEATTLE, Jan. 6.—Setting a new high record, which overshadowed all previous efforts made by press agents in this town, Bob Armstrong of the Seattle Publicity, pulled a nifty for the opening of "The Love Parade" starring Maurice Chevalier.

For the past two weeks, the house has been getting a dandy send-off via the screen with the pay-off that includes the following:

The Philco Radio dealers in

## PARAMOUNT NOW ENTERING CLYDE OF ENLARGEMENT

Paramount has entered into an expansion program with reference to the enlargement and further development of its Hollywood studios that promises much greater facilities for its field of operations. The first project, necessitated by the increasing demand for feature pictures, will be the construction of a four-story administration building, in which will be located the executive personnel of the company. This structure is to replace a one-story business managers' and library building.

Reconstruction of at least two more of the older picture stages for the making of talking pictures is a part of the program. Several already have been rebuilt and production is under way on them. With the new ones, Paramount will have twelve fully-equipped and modern sound-proof stages.

A new assembly shop for the putting together of sets and an extension of the monorail system, an overhead railway which transports sets from the assembly plant to the stages, are among the contemplated construction plans. Several new sound picture projection rooms are to be installed in a new building located where Paramount's former experimental stage now stands. In this building also will be housed a second portrait gallery.

The capacity of the studios' transportation apartments is to be increased, permitting the housing of many more passenger automobiles, camera and property trucks, Schulberg states, and the

town and suburbs tied in 100 per cent on window space, the local N. B. C. station KOMO plugging the tunes, exclusively.

In addition, Armstrong grabbed off 25,000 rotating, lay-out, topping that off with a six-page tie-up, gratis to him, on the leading sheet, the Hearst Post-Intelligencer.

In case that wasn't sufficient to smash all preceding records, he handed over a score of window tie-ups in downtown music stores, and for good measure played "Mist the Incubus in town." The Canterbury Candy Company featuring a special box with a picture of Jeanette MacDonald on the outside, sweetens off the efforts of Armstrong.

The next tie-up net cost being nil to the Seattle, is a gigantic effort to break all preceding house records in the next two weeks, formerly held by "Welcome Danger" for \$24,000 here.

## LENORE ULRIC HERE

Lenore Ulric has arrived from New York to spend the winter with her husband, Sidney Blackmer, First National player. Positively, Miss Ulric said, she will make some more pictures. That isn't settled yet.

## IS STORY EDITOR

Prof. Walter B. Phipps, author and journalist, has been engaged by the Equitable Pictures Corporation as eastern story editor.

laying of new concrete streets in the "back lot" is soon to be under way.

Another important item in the expansion program will be the construction of a new electrical and equipment building, where will be stored and repaired the vast assortment of cars and Kleig lights needed for motion picture production.

Announcement of the Hollywood building program follows closely on the heels of word from Jesse L. Lasky that a similar expansion has been launched in the Astoria, Long Island, plant of the company.

**NOW!**  
**"CHIC" KENNEDY**  
Headlining  
Golden Gate, S. F.,  
Week Jan. 15th

THE DOLL-LIKE ENTERTAINER  
**STELLA ROYAL**  
FEATURED IN FANCHON AND MARCO'S  
"MAMIE" SUNDAY AREA AT  
LOEW'S STATE, LOS ANGELES, THIS WEEK

**Dress Your Theatre or Your Act With  
The Finest and Most Artistic**

**Drop Curtains  
Picture Screens  
Presentations  
Cycloramas  
Unusual  
Fabrics**

**SCENERY**

**DESIGNED-RENTED-PRODUCED**  
By the Largest and Best Staff of Scenic Artists  
In America's Most Beautiful Studio  
**LOS ANGELES SCENIC STUDIOS, Inc.**  
1215 Bates Ave., at Fountain, Near Sunset Hollywood, California Phone OL 2914

**New and  
Unique  
Scenic Effects  
For Stages  
and  
Vaudeville  
Acts**



## REVIEWS COMMENT

### Pickups & Viewpoint

If First National expects to build up respect for its film products among radio listeners it will do well to give more serious attention to the Sunday night broadcast offered under its name over KFWB. The program, on Jan. 5 presented nothing worthy of attention aside from the orchestra of Louis Fortanini. Immense and monotonous ad plugs for picture openings, a poorly tutored pop singer (Louis Lynch), and a swooping baritone (Alexander Gray), comprised alleged entertainment offered under the banner of leading picture producers. The effect on a group of listeners, compelled to stay the full hour by the persistence of your observer, was far from complimentary to Vitaphone productions.

The football broadcast from Pasadena on New Year's Day showed that not only does L. A. own one of the best teams in the country but also possesses, in the person of Carl Haverlin, a sports announcer of the first order. San Francisco man, seemed to be so excited by the game that he was tongue-tied. McNamara spoke only between scenes, and was only while Haverlin was at the mike that the full color and action of the game was apparent. There has been a champion sport as well as actor and broadcaster and so competently, no wonder he was for the job. He is also husband of Virginia Flohr, radio songbird.

Now that stores are displaying models of Spring, Robert Hurd, at KFI, has grabbed time by the forelock and posted a notice in his store, asking visitors to please refrain from singing joyous or exuberant songs or odes to Spring.

Here is a suggestion for any station that is not given a lot of attention to itself: Broadcast a series of singing lessons! Every other lesson is offered on the air, from selling shoes to sweeping ceilings. Most of the subjects are of the universal, but is singing? O Yes, O Yes! Four hundred teachers have hundreds of different methods. Each one teaches, privately or publicly, and sometimes both, that the other 399 are, anywhere from incompetent to impossible. In about 300 cases they are right. Probably there are more fakery in the vocal instruction business than any other.

Yes, sir. Broadcast singing lessons and you'll have an audience for sure.

A frequent complaint from radio stations is that the program publicity given them by newspapers is generally careless, inaccurate and incomplete. As a result, sponsors one station as its own and features it at the expense of others. The remedy of the newspaper tie-up is completely out of luck.

A theatre gets publicity in radio

### RADIO LAUGHS!

I write them and sell them over the air. Recently finished twelve successful weeks on Station KPLA with a nightly change of program. I have a number of novelty ideas that are "different" and yet within the range of what radio fans will enjoy and chuckle over.

### JAMES MADISON

(Author for Al Johnson, Sophie Tucker, Howard and Howard, Jack Pearl and Ben Barry and several other comedy bright lights.)

Address Me Care of

INSIDE FACTS

801 Warner Bros. Downtown

Bldg., Los Angeles

### ANNOUNCERS WILL TAKE COURSES IN TECHNICAL BRANCH

Back to school for KFI and KECA announcers! A new lay-out for the two Earle C. Anthony stations, with both in the same building and a consolidation of staffs, more modern equipment and more onerous duties for the mike masters of ceremony, is going to require technical training as well as a pleasing voice from Harry Hall, Jerry Kay, Ray Winters, Don Wilson, et al. Consequently these announcers are preparing to go to technical school under the eagle eyes of the station operators in order to equip themselves with the knowledge necessary to chauffeur the new mixing boards now being installed in announcers' booths. These boards present an alarming view of red and green lights, keys, plug sockets and mysterious switches, and which it will be necessary to operate to direct the air traffic that will be sent over the wave bands of these two stations.

Meanwhile all social engagements have been cancelled while the boys run over their textbooks in preparation for their enlarged responsibilities.

### GRIDLEY ON PHILCO

Dan Gridley, Los Angeles tenor developer, on local radio, has crashed the Big Time of the air and will be a featured artist on Philco hours. His first broadcast over the Columbia chain, beginning January 9.

### CHANGE IN HANDLING

Judson's Agency, which has been handling the material for the Brownlow hour, a Columbia chain program originating in KHJ studios, has been relieved of its duty, according to eastern reports. Continuity will be worked up in the N. Y. offices of Columbia and forwarded here for KHJ to produce and staff.

### GETS MOVIE CONTRACT

Jean Lang, radio entertainer, has been signed to a long-term contract by Universal. Her first work on U was in "King of Jazz." It was also her first appearance in pictures.

With the display space it buys, a radio station very rarely buys advertising space. Somebody has to pay the price. Radio is show business, but the technique of program arranging for the air should be entirely different to that of the theatre. The opener for a stage bill is usually a junior in point of quality but on a broadcast it ought to be top-notch. The opener for a radio show is Hare on the NBC come in hot and hold em, so does Hank Simms on station KFI. The local program builders find these object lessons, coming in weak and expecting their audience to stay with them while they warm up. Our observation is that nine out of ten listeners judge a show by its first number and act accordingly.

Qualifications of a radio announcer become more exacting and complicated every day: he acts as a master of ceremonies before an audience numbering sometimes in the millions, yet he remains perhaps the most poorly paid man on a station staff. It has been a surprise to us, in scoring the local announcers, to find them rating as high as they do. A good announcer must be an educated man, a musician, a linguist, a writer, a technician, and always well poised. He must be responsible for a large measure of the station's good will. Yet the average announcer commands the salary of about forty a week. The results of the scoring will be published in our special Radio number, slated for early February. The departure of announcer Dick Rickard from KHJ has left a trail of wailing women fans. Kenneth Welling, a classmate of Rickard's, will probably fall heir to this retinue.

By FRED YEATES

### Program Reviews

#### F. & M. THEATRE OF AIR

KMTR, LOS ANGELES (KMT, 2:30 P. M.) Remonte centre from Egyptian Theatre, in view of public in the forefront. Hall Bates announcing, described as setting stage "International Idea." Program consisted of orchestra numbers from the cast and a few vocal numbers which showed in each case the familiarity with the mike. Maurice Friedman at piano made the best showing. Ensemble numbers described by the announcer, Markel and Fawn, "laugh brokers," announced but somehow they were a very pleasing turn with mike possibilities. No comedy dialogue, and some badly needed. As colorful costumes and stage settings cannot be seen, these programs need more "idea." Sponsored by a clothing store.

#### OPTIMISTIC DO-NUTS

KNX, LOS ANGELES

Bert Butterworth m.c'ing a variety frolic hour whose very name suggests a hold-over from the past. Full of snappy repartee, live musical offerings and hilarious merrymaking, a bodge-podge of the showbiz, with a touch of a clever way the products of a bakery. Weekly feature ac-high in entertainment value, but not spot is "Widow O'Brien," whose humor is pointless and whose chief device is the ability of a colored entertainer to speak Irish brogue.

#### PARAMOUNT-PUBLIX HOUR

COLUMBIA BROADCAST

KNX, LOS ANGELES

The attempt to hook-in Paris and London artists on this weekly broadcast was not a having success, but was a beginning. With full power turned on the highest grade sets, Sascha Guitry, talking briefly from Paris, was an almost indistinguishable mumble. Stanley Lupino, talking in London, came over as the shabbiest of his pair of very ancient Cockney jokes were quite recognizable. But it was not that that doubt attracted a large audience.

John Carlisle announced it as an advertisement program, introducing Mendoza's orchestra in an Audé Lange Symphonium, played in the idioms of various countries with a vocal refrain by Paul Small; all very nicely done.

Jess Crawford followed on the Paramount (N. Y.) organ with Salute to the New Year, I'll Close My Eyes to the Rest of the World and The End of the Road. This was not Crawford's best broadcast, lacking color.

A "scenic" was next offered. A Day in Hawaii, a word picture against a background of scenic slides, presented by the Paul Ash and entertainers in Reflections of 1929, offering a fractional melody of Paramount theme songs, Wallace Reid and his pair of very ancient Cockney jokes were quite recognizable. But it was not that that doubt attracted a large audience.

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### BROADCASTING IS DUE FOR CHANGE ON PROGRAM END

That broadcasting methods are due for a change is the unanimous opinion of executives of Los Angeles radio stations.

Changes are not only due, but are earnestly desired, chiefly in the direction of program material. There should be more of a definite appeal to a definite class of audience, in the opinion of some managers, instead of the present method of running the entire gamut from so-called "popular" to "symphony and opera."

In the same way that the theatres of yesterday catered to a definite taste, as, for instance, to burlesque, to vaudeville, or to dramatic fare, so the new medium of today should stabilize the nature of its offerings and thus enjoy its largest possible audience, is the growing feeling among students of radio entertainment. Listeners should know that when he feels the desire for classic music, all he has to do is tune in to ABC to be satisfied. Similarly, when desiring to dance, he can tune in to KFI and have his feet automatically tickled. Under present conditions, listeners wander all over the dial seeking satisfaction for the mood of the moment and never always finding it.

There are some who believe that by putting on a varied program giving something of every kind of entertainment, they can hold their listeners throughout the day or evening. This is pre-supposing that the program arranger is capable of anticipating the varying moods of a large and unseen public, the great majority of whose reactions he never learns. It is a large order, requiring a measure of optimism and self-confidence.

The present situation is complicated by advertisers who prefer certain kinds of programs. Now that managers have come a recognition of what is good showmanship, the next step would seem to be the education of the sponsor of time as to the better audience value of specialized programs.

erred as ad plug value, the fact that Paramount makes pictures not registering.

#### THE MONKEY'S PAW

RADIO PLAYLET

KHJ, Los Angeles

December 28

This marks a definite milestone in radio playlet production. The work of Director Stuart Buchanan in re-writing the story for the air is a conspicuous effort and proves that drama can be made powerful in its air presentation.

The dialogue and short between-the-scenes sketched out and forwarded to a modern setting in which electrical machinery figured. The telling effect of the final scene could have been heightened by the use of a dramatic pause at the end of the speech describing the open door. The dramatic silence is one of the most powerful tricks of the stage, and while they would have to be greatly shortened they could, and should, be used on the air; judiciously, of course.

White and Lenore Shanewise as Mrs. White demonstrating considerable professional talent.

Some of the lines, particularly in "Sombra De Gloria," the Spanish version of Sono-Art's "Blaze of Glory," is working on the Spanish dialogue with Bess Merdeth at M-G-M, for Greta Garbo's next picture as yet unnamed.

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### Bull Market But No Supply Of Stations

A brisk buyers' demand for radio stations in Los Angeles is reported, with no license holders anxious to sell except at a high premium.

Several stations are losing money, it is claimed, but either are hoping for improved conditions with the growing popularity of radio or are hanging on hoping to land a big sale fish, in view of the curbing of license by the Federal Radio Commission.

#### IN AT DANCELAND

SAN FRANCISCO, Jan. 9.—Al Stewart and his band of colored musicians have left the Golden Gate Ballroom here and are appearing at the Casino in Oakland, this week or next. Fred Skinner is pianist and featured vocalist with the organization. The Golden Gate returns to its former policy of roller skating.

#### TO OPEN OFFICES

SAN FRANCISCO, Jan. 9.—The Glorioso publishing house of S. L. Cross will open professional offices in the Kress building soon, according to Gene McCormick, chief manager for the firm, which is in town from Seattle.

#### COONIE VERSATILE

Coonie Conrad, who opens at the El Patio this week for an indefinite engagement, was the featured dancer with Ray Miller's Records and Orchestra, touring the East under the direction of the Music Corporation of America. Coonie taught Dorothy Maccallini how to dance, and is a piano player of ability.

#### ON SPANISH DIALOGUE

Francisca Marn, who played the prominent part of a girl in "Sombra De Gloria," the Spanish version of Sono-Art's "Blaze of Glory," is working on the Spanish dialogue with Bess Merdeth at M-G-M, for Greta Garbo's next picture as yet unnamed.

White and Lenore Shanewise as Mrs. White demonstrating considerable professional talent.

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### RADIO !!

#### COMING SOON

An Issue of

### "INSIDE FACTS"

Specially Dedicated to That Fast Growing

Entertainment Medium

### RADIO !!

Get Your Name in Among the

Other Big Ones

Reserve Your Space TODAY

Don't Be Among the Missing When Shrewd Executive Eyes

Look Through For the Live Ones



# Facts' Echoes From Melody Land

## Hot Licks of Music

**By JACK B. TENNEY**  
1929 was, undoubtedly, a critical year, musically. Perhaps no other single period in the history of music and melody was so sweeping in innovation and change.

The year was significant for its menace to the broad and butter of the boys who died in sharp and flats. Though the explosion occurred in the City of the Angels, the damage has been felt throughout the land.

The centrifugal influx to Los Angeles may continue, but the centrifugal force of the Maelstrom is asserting itself. In the far-flung centers of hope, these daily appear these defeated and battered aspirants to the favor of cinema. Yes, they have been to Los Angeles and Hollywood . . . and they are trying to get back home. They are looking for a day here or a week there . . . a railroad ticket back to Hiram's Corner . . .

Most of these musicians rode themselves via the Mexican border, hoping to find few weeks in some cabaret. But the Mexican Musicians' Syndicates have things pretty well in hand and the way of the Wandering Troubadour (from foreign lands is hard). They are selling effects wherever possible, pawning their instruments in final desperation . . . The Promised Land proved to be a lot of blue notes.

1930 should be a year of readjustment. . .

Al Lyman is home again. After five months absence Abie and his band are scheduled to open at Grauman's Chinese January 12. The orchestra left Los Angeles to entertain the patrons of the Kat Kat Club over in "deah ole Lunnon." After a very successful engagement there, they dashed across the channel to do their stuff at the Moulin Rouge in Paris. The Kat Kat Club wanted them back and they played a return engagement there after finishing at the Moulin Rouge. Returning to the States, Abie and his boys played the Pavilion Royal at Valley Stream, Long Island, N. Y.; Lido Venice, Saltzoga Springs, N. Y., and the Club Richmond in New York City.

The personnel of Lyman's orchestra is as follows: Horace L. Keyes, Al Baker and James B. Welton, reeds; Fred Ferguson and Herbert Taylor, trumpets; Warren Smith and Herbert Taylor, trombones; Harry Podol and Richard Winfree, violins; Ted Powell, banjo; Al Newton, piano; Abie Lyman, percussion; Jack Garcia, string-bass and Phil Neely, vocalist. Herbert Taylor is the only new member in the band, replacing J. King Ross. Both Taylor and Al Newman are arranging.

Jack Garcia, bass-fiddle with Lyman, reports a most enjoyable tour with the orchestra. For further details see Jack personally.

Rudy Vallee goes in for some fancy adjectives in his current article in "Hollywood." He says:

"President Hoover" was gracious and charming and vice-president Curtis was adorable."

Al Lopez, saxophone, is back in Los Angeles. Al plays a lot of unconsolidated reeds and if he ever finds out how and what he does, I predict big things for him.

George Haber, trumpet, is back in Phoenix. Aside from playing more than enough trumpet, George is versatile entertainer and a clever young man. He is an asset to any orchestra and if he hooks up with the right organization, you'll hear more about him.

Al Lyons is clicking regularly with the fans of the New Fox Theatre in San Diego. George Breese, violin, is house director. The personnel of the orchestra is as follows: Elmer Rath, Al Jefferson and Harry Trushitt, violins; Irving Riley, piano; Jack Deebie, Harry Smith and Roland Johnson, reeds; George Breese, banjo and arranger; Bert Moody and Jimmy Heaton, trumpets; Jimmy Kaiser, trombone; George Thompson, bass; Louis Janucci, flute; Ed Hamlin, cello, and Eddie Wheeler, drums. Jimmy Heaton also arranges.

Jack Coakley and his orchestra opened New Year's Eve at Tai's at the Beach in San Francisco.

Bill Horstmyer and his orchestra are back again at Robert's at the Beach in San Francisco.

Herb Freeman, banjo, arrives to remark via S. S. City of Honolulu that "the boys and Tony Dramas, sax, spent Christmas evening swimming at Waikiki Beach in Honolulu.

The next time you attend a party where the host boasts a string band, and guests include a pianist, observe from whence comes the music. It struck me rather forcibly the other night. When Whoozie the pianist, was discovered among those present, the high powered radio was "slushed" and the wax-disks for the orchestra whizzed out of sight. The carpets were rolled up and Whoozie pounded forth the current melodies until far into the night. The flesh-and-blood element seemed necessary for dance rhythm, even though a badly out-of-tune piano was the medium.

Our genial brother and fighting champion, Al Greenbaum, of the Musicians' Mutual Protective Association, Local No. 6 in San Francisco, has the correct slant on the music situation, in my opinion. There is little use in kicking progress in the nose . . . it can't be done any more. The radio and the phonograph proved Robt Goblins whose bark was a lot worse than their bite. The public outgrew picture albums and they will probably get tired of illustrated phonograph records. The most ardent Romeo soon gets tired of only looking at Juliet's picture. He wants Juliet.

I would like to thank my friends and acquaintances for all the good wishes, Christmas and New Year cards. In return, Hot Licks wishes each and everyone of you, "the same."

"We'll run over the introduction once more . . . and please observe the marks."

Mrs. Jessie May North, organist, and for many years officiating in various Los Angeles theatres, died last week.

## Song Leaders

### LOS ANGELES

It looks as though Witmark has a few more sure-fire hits in the musical numbers from Warner Brothers' "Show of Shows" and before many weeks their "Lady Luck" and "Singing in the Bath-tub" will be up among them. Robbins' "Chant of the Jungle" is pushing itself up among the top notches. The ten best for the past week were:

1. "Tip Toe Through the Tulips"—Witmark.
2. "Painting the Clouds With Sunshine"—Witmark.
3. "Chant of the Jungle"—Robbins.
4. "Love, Your Spell Is Everywhere"—Berlin.
5. "Love Me"—Feist.
6. "Rio Rita"—Feist.
7. "Sweeter Than Sweet"—Harms.

8. "If I Had a Talking Picture of You"—DeSylvia, Brown and Henderson.

9. "I'm a Dreamer, Aren't We All?"—DeSylvia, Brown and Henderson.

10. "That Wonderful Thing Called Love"—Witmark.

Recordings

1. "Tip Toe Through the Tulips"—Johnny Hamp (Victor).

2. "Painting the Clouds With Sunshine"—Nick Lucas (Brunswick).

3. "Chant of the Jungle"—All recordings with Paul Spectra's outstanding (Columbia).

4. "You're Always in My Arms"—Bebe Daniels (Victor).

5. "If I Had a Talking Picture of You"—Johnny Hamp (Victor).

6. "I'm a Dreamer, Aren't We All?"—Earl Burnett (Brunswick).

7. "Sweeter Than Sweet"—Old Moore (Columbia).

8. "A Little Kiss Each Morning"—Roy Ingramham (Columbia).

9. "I'm in Love With You"—Bilhamore Trio (Brunswick).

10. "That Wonderful Something Called Love"—Roy Ingramham (Brunswick).

### SAN FRANCISCO

Fox's "Sunshine Up" in a smashing opening at Loew's Warfield, which will follow the hit the "Decks" at the Orpheum, is "As Long as I'm With You." Clark and Asht wrote it and Witmark published it.

1. "Tip Toe Through the Tulips"—Witmark.

2. "If I Had a Talking Picture of You"—DeSylvia, Brown and Henderson.

3. "I'm a Dreamer, Aren't We All?"—DeSylvia, Brown and Henderson.

4. "Lonely Troubadour"—Santley Bros.

5. "Sunshine Up"—DeSylvia, Brown and Henderson.

6. "Painting the Clouds With Sunshine"—Witmark.

7. "I'm in Love With You"—Sherman, Clay.

8. "Love Is Like That"—Villa Moret.

9. "You're Always in My Arms"—Leo Feist.

10. "Chant of the Jungle"—Robbins.

### TAI'S AT CAPACITY

SAN FRANCISCO, Jan. 9.—Jack Coakley and his orchestra opened to capacity business at Tai's-Beach on New Year's eve, following Reg Code. Ever since the big opening night the place has been drawing top business and the Coakley gang looks set.

### DID 'IDEA' THEME

Reggie Montgomery and George Ward wrote the theme song for the Fanchon and Marco "Ivories Idea." The number is bringing the boys some good compliments.

### MAX IN WISCONSIN

Reports have just reached the coast of Max Bradfield's transfer to the high Wisconsin Theatre in Milwaukee, Wisconsin, where he is now officiating as master-of-ceremonies.

In Fond Memory of  
**JULIUS  
"YANK" KAHN  
BILLY BURTON  
Aug. 28, 1929**

## GET GOOD PLUGS ON THEIR 2 NEW NUMBERS

SEATTLE, January 10.—The S. L. Cross Company, newly formed music publisher in the northwest, have two new fox-trot numbers, "Kisses" and a waltz, "Rock a Bye to Sleep in Dixie." A Cross number dandy plug with Lou Singer, of the Trianon Ballroom on the latter number, while McElroy at his Spanish Ballroom grabbed "Kisses" for another plug. Elmer Vincent, of KJR, and Rita Marshall, at KOMO, gave it a boost with Monique's Collegians at KVI, over the air.

Gene McCormick, president of the corporation, is on his way south this week to effect representation in San Francisco and Los Angeles. They have recently completed negotiations with World Wide Pictures for the release of some of their numbers.

## REG CODE BAND TO OPEN AT ATHENS

SAN FRANCISCO, Jan. 9.—With a highly successful year at Tai's-at-the-Beach to his credit, Reg Code will open with his orchestra at the exclusive Athens Athletic Club in Oakland on January 15 where they are set for an indefinite stay.

Code will have with him Charles Dennis, singer, who was at the beach spot for almost two years. The present aggregation of six men will be augmented by two more in addition to Dennis.

Prior to his year's run at Tai's Code had the orchestra at the class Sir Francis Drake Hotel here.

### BARR TO DOUBLE

SAN FRANCISCO, Jan. 9.—Jimmie Barr, master-of-ceremonies and vocalist at the Silver Slipper Cafe, will double into Fox's El Capitlan on the night spot for next week's show.

### WROTE THEME

Theme song of "No, No, Nanette," which will follow the RKO's "Hit the Deck" at the Orpheum, is "As Long as I'm With You." Clark and Asht wrote it and Witmark published it.

### HAMP IN GROVE

Joe Hamp will follow Mal Hallett into the Cocoanut Grove, opening January 16.

### VOGEL IN L. A.

Bobby Vogel, professional manager of the American Music Co., is in Hollywood negotiating with the studios in the interests of his firm. Two of their big numbers are "I Miss You" and "Just One, That's All" have been registering with the music fraternity and sales are reported to be brisk at the counters. The firm is represented here by Frank Gibney.

## AND THEY SAID IT COULDN'T BE DONE!

## DRAWING CAPACITY CROWDS AT MATINEES AND NIGHTS



**OWEN FANCHON**  
AND HIS  
**CALIFORNIANS**

## NOW IN SECOND YEAR

AT  
**WILSON'S BALLROOM**  
(FORMERLY CINDERELLA ROOF)  
LOS ANGELES, CALIF.

## ARE YOU USING

"KISSES" (Fox Trot)  
"ROCK-A-BYE TO SLEEP IN DIXIE" (Waltz)

S. L. CROSS  
MUSIC CORP.  
People's Bank Bldg. Seattle

FANCHON & MARCO  
Present

WISCONSIN  
THEATRE  
MILWAUKEE  
WISCONSIN



# REVEALS and REVEALS

IN "OH, SUSANNA!"

WITH APPRECIATION TO GEORGE ROSENER, FRANKLIN WARNER AND GERHOLD DAVIS

## "JOE COLLEGE" OR NOT?

TED MOORE VS. JACK TENNEY

Ocean Beach, Calif., December 31, 1929.

Friend Jack:

I choose to misuse my comparisons—only doing on the horse and Ford, which, of course, was not giving me a "break." I did not think you would take it so hard, and I am sorry I hurt you, vanity.

But to say that the music of today is distorted and not to be tolerated—the art of a decadent race, is to irrevocably class one's self with the group of ultra-conservatives who have opposed progress and original thought since the world began.

It was this group who opposed Galileo and his theories; Columbus and his dream of a new route to India; Darwin and his theory of evolution. In fact, most anything which is not of the established order invariably causes the "old timers" of all ages and classes to moan and mourn for the good old days.

Now, if we can still recall the days when the name of Wagner, as a composer, was anathema. His music was distortion, bombast, discord, decadence. In short, the conservatives were getting in their howl.

Today, Wagner is regarded as a master and that is as it should be. This single citation should certainly prove my point to the unprejudiced.

I would like to add that a truly talented musician can appreciate all styles and classes of music from the deepest symphony to the hottest renditions of "Joe College" and "Johnny Highschool."

Now, if you want to write anything about this in "Facts," put it all in and give me Hell again. I enjoy it.

I remain, with greetings of the season, your friend,

(Signed) TED MOORE.

Dear friend Ted:

Your most welcome letter received and read with considerable pleasure. Let me congratulate you. This is by far the greatest argument you have ever offered me. And it is set forth in a very logical manner. I have only one criticism to make. Your points are very fine but they are immaterial, irrelevant and have little or no bearing on the case. In other words, my dear boy, you have digressed again.

Before re-establishing our original basis of argument, I must apologize for apparently taking advantage of you in my recent article in "Facts." It was unintentional, I assure you. I used what I considered the best argument—the utility of art, and, naturally, could not agree upon any basis. You will coincide with me when I say that I was within my ethical rights to rebut it with the best means at my disposal. Your remarks concerning my vanity have very little to do with the question under discussion and deserve no further comment.

I heartily agree with your remarks concerning the ultra-conservatives and the hard-shelled crabs who continually fight each and every innovation with all the venom of their fossilized natures. The fundamentalists of all times have been the chief obstacles to progress. Your insinuation that I belong to this group is rather unkind and unwarranted—to mention nothing of the lack of foundation in fact.

You almost scored a point when you mentioned Wagner, though you went a little too far in pointing out that his name was anathema. He, probably, more than the rest deserves to be called the romantic composer. I call your attention to the fact that Robert Schumann, another great romantic composer and music critic, praised Wagner and his work. You are not correct in saying that his music was "distortion, discord and

anced and educated sense of discrimination. It is not an affable acceptance of a conglomerate whole.

All of which reminds me of the king's new suit of clothes—an old tale of Andersen's. You remember that the king wanted the finest suit of clothes in the world and three crooks came to make it for him. They collected fabulous sums of money every day and worked feverishly upon empty looms. They cut the alleged garment from the atmosphere and expressed an honest opinion. No one could see the suit of clothes, but feeling that they might be ridiculed and thought without a fine sense of appreciation, they spoke up and declared it was, without doubt, of the finest texture, cut and style. This group psychology was infectious and the king allowed himself to be arrayed in his being and paraded forth in his B. V. D.'s to astonish his subjects. A little girl who was not quite old enough to be dishonest, laughed at the king's nakedness and broke the spell.

I believe this to be the case with most of our modern art. I find some beautifully strange passages in some of Scriabin's work but most of it is a lot of noise to me, and I am honest enough to say so. Stravinsky's music would have driven Mozart crazy—and it affects me in about the same way. If you have heard any of the idiotic discord of the German Shonberg, you will know what I mean. I find it very noisy and busy, but I hold him largely responsible for Scriabin and Shonberg.

Which brings us to the discussion at hand. Our bases of argument are as follows:

1. Music is a beautiful, pleasant and attractive imitation with the inspired and genuine is a human characteristic.

2. True art is beauty, inspiration and a striving for perfection. It does not necessarily to use it; it only necessary to feel it. It does not speak for us, it is a dumb thing that should never have been said.

3. Art is a beautiful fairy tale; the elusive dreams, hopes and yearnings of the mind and heart of the race. It speaks to us, fulfilling in a strange ether manner the idealized perception man has been striving for since the dawn of time. It stands up, stood upright and gazed on the colorful symphony of the sunrise.

There is a statue in the park we look upon a picture; gaze with perplexity upon a distorted stone, or hear the inconspicuous dissonance and discord of an alleged musical composition, and find that we are not conscious of other things than color, line, shape and sound, we may be certain that it is not art and that it can lay no claim to greatness. It is a thing within itself and it will die.

In conclusion, I wish to bring to your attention the fact that Scriabin's work in impressionism was suggested by a group of friends who were interested in the new scientific painting. This type of painting suggests objects by means of color. The work of the anonymous muddle of line and form that is grotesque and insane. Debussy was too great a musician to be so much influenced by the impressionistic and idiotic artists produced in their paintings.

And do not class Gertrude and Scriabin, Stravinsky or Shonberg. Foremost and last, my criticism is not persecution nor is it the final word. I may be all wrong and I may change my mind tomorrow, but at present, this is my

## Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco idea route schedule, with the opening dates, all of the current month, in parentheses behind the name of the town:

**PALMDENA (9)**  
Caldwell Theatre  
"Fussant" Idea  
Dinah Slaters  
Four High Hatters  
Joe Worth  
General Ed Lavine  
Joe Worth  
Belcher Danes  
LOS ANGELES (9)  
"Love's Story"  
"Little Nurse" Idea  
Romero Family  
Suzi Rauls  
Harry and Frank Shannon  
SAN DIEGO (9)  
Fox Theatre  
"Troy" Idea  
Alene & Evans  
Four High Hatters  
Goats and Duffs  
Betty Low Webb  
Charles LeVine and Ted Hamilton  
LONG BEACH (10)  
"Vest Coast Comedy"  
"Overtones" Idea  
Harry Hayes  
Edison and Gregory  
"The Girl and the Night"  
Helen Hill  
HOLLYWOOD (10)  
Egyptian Theatre  
"Heaven" Idea  
Ed and Morton Beck  
Marcel Striker  
Crosby and Violet  
Mabel Long  
Carla Torres  
FERNY (10-11)  
Wilson Theatre  
"International" Idea  
Frederico Pines  
Billy Carr & Mignas  
Markel and Fann  
SAN JOSE (12-15)  
California Theatre  
"International" Idea  
Frederico Pines  
Billy Carr & Mignas  
Markel and Fann  
SAN FRANCISCO (10)  
Fox Theatre  
"Hat Bonnets"  
Helen Kicks  
Dexter, Webb and Dixie  
OAKLAND (10)  
Fox Oakland  
"Californians" Idea  
Armand & Peres  
Joy Brothers  
Sylvia Shores  
SACRAMENTO (10)  
Bentley Theatre  
"Central Boats" Idea  
Omnibus Lines  
SAN LINDO & Co.  
Alma Sherfield  
Doris Dingle  
SALINA, ORE. (11)  
Edith Theatre  
"Let's Pretend" Idea  
Tilgus and Rogers  
Lily Roberts  
Rita Lane  
PORTLAND (10)  
Broadway Theatre  
"Black and Gold" Idea  
Four Kummies  
Maxine Hamilton  
Arnold Grazer  
Lew Limont  
SEATTLE (10)  
Fifth Avenue Theatre  
"Sally Temple" Idea  
Wally Jackson  
Qua Hertz  
Sylvia Doree  
Nora Schiller  
Temptation  
VANCOUVER (15)  
Grand Theatre  
"Idea in Green"  
Edith Landhart  
Morgan and Weston  
GREAT FALLS, MONT. (14)  
Grand Theatre  
"Baby Songs" Idea  
Penny Pennington  
Rose Valda  
Miller & Marx

**DENVER, COLO. (9)**  
Trio Grand  
"Far East" Idea  
Helen Pauchard  
Ruth Kadamska  
M. Samani & Co.  
Joe Kioskic  
ST. LOUIS (10)  
Fox Theatre  
"Art in Type" Idea  
Marilyn Gordon  
Joanne McDonald  
Rodney and Edith  
Johnny Plank  
Al and Hal  
Edith Lewis  
Brown and Wells  
MILWAUKEE (10)  
Winconsin Theatre  
"Topsy" Idea  
Harold Stanton  
Charles Diamond  
Travis Trade  
Dorothy Insley  
DETROIT, MICH. (10)  
Fox Theatre  
"Drapes" Idea  
Frank Melin  
Joe. Jerome  
Dorothy Kelly  
FALLA, N. Y. (10-12)  
Grand Theatre  
"Columbus" Idea  
Rome & Grant  
Niles Marsh  
Maxine Evelyn  
UTICA, N. Y. (12-14)  
"Columbus" Idea  
Rome & Grant  
Niles Marsh  
Maxine Evelyn  
Dorothy Insley  
WORCESTER, MASS. (10)  
"Hollywood Studio City" Idea  
Three Julia  
Charles H. Loria  
Chas. Noelle  
John Vele  
SPRINGFIELD, ILL. (10)  
Palace Theatre  
"Screenland Melodrama"  
David Reese  
Lucille Iverson  
Sherry Lantz  
Franklin & Warner  
HARTFORD, CONN. (10)  
Palace Theatre  
"Jazz Underclass"  
Mae Usher  
Albert Thayer  
Roy Rogers  
Billy Scandall  
James Gaylord  
Pauline Albert  
NEW HAVEN, CONN. (10)  
Palace Theatre  
"Gardens" Idea  
Moffs and Mae  
Cliff Starano  
WATERBURY, CONN. (10)  
Palace Theatre  
"Sweet Country"  
Walter Nilsson  
John Knox  
Neil Castagnoli  
Lillian La Monte  
BROOKLYN, N. Y. (10)  
Fox Theatre  
"Sweet Country"  
Eva Mandel  
Roy M. Loomis  
ONE AND ONLY  
NEW YORK CITY (10)  
Antlion Theatre  
"Western World" Idea  
Manny and Her  
Louise & Mitchell  
PHILADELPHIA, PA. (10)  
Fox Theatre  
"Sweet Country"  
Black Cat Pair  
Owl Norris  
Greyhound  
Helen Burke  
ATLANTA (10)  
Fox Theatre  
"Jazz Underclass"  
Emilie & Romaine  
Edith Ray  
Chas. Briggs  
Lila Petric Maria

honest opinion. There are over eleven thousand separate towns known to scientists and I am not foolish enough to say that we must cling to only those with which we are familiar. Because I am used to Scriabin's music, it is no reason for me to condemn Palestrina's modal harmony. Nor may I rightfully condemn the work of Scriabin or Shonberg. But I may, with all propriety, say that I do not like it. That, in my opinion, it does not come up to the standard of art as established.

As I write, I answer the points set forth above. I will admit defeat—but I will probably not be convinced. My opinion is complete and thorough demonstration. I would first be aroused to some emotion—to some feeling

of exaltation by your modern music before I would say that music is wrong. And my chief argument against that, is that it would be first necessary to remake human emotions. The world still thrills to the stimuli that it thrilled to when Schubert was writing melodies. And we will probably find the oblivion of a dying world with much the same feelings our ancestors discovered in themselves. We were first aroused by love, hate and grief.

I enjoyed your letter very much. If you can write another that will arouse my argumentative spirit as much, I will concede you a big point. I think modern music is good for something. Yours sincerely friend,

(Signed) Jack B. Tenney.

## ORGANISTS

HERB KERN

Organist-Master of Ceremonies  
FOX WEST COAST  
Long Beach, Calif.

WM. (Billy) KNOX  
SOLO ORGANIST  
Fox Oakland Theatre

## WILL PRIOR

CONDUCTOR  
NEW STATE THEATRE, SYDNEY, AUSTRALIA

TED HENKEL

MUSICAL CONDUCTOR and PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - Stage Band of 20

Jay Brower

Master-of-Ceremonies

FOX EL CAPITAN

San Francisco

## WALTER KRAUSGRILL

AND HIS MUSIC  
EL PATIO BALLROOM MARKET AT VAN NESS  
SAN FRANCISCO

Featured at R-K-O THEATRE, Los Angeles, Indefinitely

Maddie Madson

AND HIS R-K-OLIAN

With Thanks to Danny Cairns and Sanford Smallfield



# Vaudeville and Presentations

## RKO

### LOS ANGELES

(Reviewed Jan. 2)

A well-balanced bill greeted the patrons this week with all five acts contributing a fair measure of entertainment value. Jimmie Gleason and Robert Armstrong co-featured in Pathé's comedy flicker, "Oh Yeah!" constituted a percentage of the reason for the capacity attendances, and the vaude did the rest.

Of the quintette of vaude acts sporting on the rostrum, Buster West with his dad easily copped the top honors. Buster's acrobatic antics gave him the prize and he walked away with a heavy barrage of finale and interpolated applause. The Kentucky Jubilee Singers, a colored octette of mixed male voices, were close behind at the tape-line. Not sensational, but sold their "Swanee" standards to a nice return. George Alfonso, hoofing arctic, scored some solid applause for a tap routine neatly executed.

Ethel Davis satisfactorily filled

the house spot. Johnson and Duker, hat scaling lads, opened the bill. Pair do a fair act of its class, but have been seen too much around this locale for full returns, act having played around the small-time dates and one-night stands for more than their share. Okay for small-time. Schep's trained pets closed. An entertaining feature for family audiences, sure to please the old folks and children.

Eddie Meredith.

## ORPHEUM

### SEATTLE

(Reviewed Jan. 4)

With Olsen and Johnson placarded all over town, and even dropping 'em from the skies, it was no wonder that the opening show was jammed.

They were the whole bill with the exception of an opening act, Gaynor and Byron, a fast, snappy male duo of skaters who get the show away to a fine start, and Johnnie Fulton and Peggy Parker in dance.

This well looking couple in their "Diversion a la carte" had the laughs coming fast and furious in some splendid material by Paul Gerard Smith. They go through the works very smoothly, putting the customers in great humor for the big splurge that followed.

Olsen & Johnson's kokum, black-outs, and whatnots got over with the usual bang. The boys had the audience squeaking the seats.

The Park Sisters, cute looking duo, warbled a couple of harmony numbers in great style. Clyde Hager landed with his clever hawker bit. While Sidney Gibson grabbed his share of laughs in the black-outs and specialties. Ausie

Hooper does his straight-jacket bit for plenty of laughs.

They've got a redheaded boy called Red Pepper who's stizzling hot with his trombone in the pit, grabbing off a nice hand on a specially between black-outs. Al Artaga holds his end up nicely as orchestra leader. Don Rice works well in one of the black-outs as does June Johnson.

There's the "What a Night!" black-out, a bedroom farce, and another bedroom farce, that despite Seattle's normal tendencies, grabbed the heaviest laughs. There is a Paul Revere black-out that goals 'em. And so on for an hour. For the finale a colored hooper, Bill Dunn, and a youngster the same color, knocked 'em spinning with some neat fast footing. Artaga with Olsen and Johnson go into a musical bit that's a pip. Fulton landed with his "Miss You."

There was the usual plants in the house and their musical request number that between 'em kept the ball rolling for guffaws.

Myrtle Strong at the organ preceding the vaudeville dovetailed nicely with Tiny Burnett and the orchestra with excerpts from "The Vagabond Lover" next week's attraction. This week's picture was "The Racketeer."

Jan.

## ORPHEUM

### OAKLAND

(Reviewed Jan. 5)

The western premiere of "His First Command" with William Boyd heavily plugged about the town drew heavy business for this evening's show with the Kelso Brothers' revue holding the stage.

Opening the show Oscar Preston and his RKO-lans offered a syncopated version of Wagner's

selections with Katherine Bannon aiding at the organ, and Preston getting off a classy violin solo.

Bee Starr highlighted this unit show with clever aerial work, her stunt of doing a flock of revolutions in the air while hanging on to the rope with one hand drawing heavy applause.

Whoever staged this show had a wonderful memory. All the old gags in show business, from busting bladders over the straight man's dome to the funnel with water in the comic's pants—but the ticket buyer's laughed so what more can be asked. In addition to Bee Starr the show had the Kelso Brothers, Josephine Fontaine, a pair of hoofers, and a line of girls who were not so hot.

Hal.

## FOX OAKLAND

### OAKLAND

(Reviewed Jan. 5)

A band number topped it all. It was a walkaway for Hermie King and the stage band to put on a medley of Russian tunes that easily topped Fanchon and Marco's "Carnival Russe," a circus-like Bohemian revue that the customers didn't go for in their usual big way.

It was a nifty bunch of numbers that King and his gang had and it was sold for plenty of returns. They're popular with Oaklanders, evidenced in the fact that they're now in their second year.

PHIL

## WHITE and NOIR

TENOR

Booked Solid Over R-K-O Circuit

SYLVIA

## JOAN HARDCASTLE

FANCHON and MARCO'S  
"FAR EAST IDEA"

SOPRANO

In "Songs and Steps"

## LOEW'S STATE

### LOS ANGELES

(Reviewed Jan. 3)

The "Ivory" Idea was built around 10 girls and a man who, for the finale of the show, gave a "Rhapsody in Blue" number on 11 pianos, and did so with great effectiveness. To build up the idea of ivory, some film was run off showing the locale of ivory, to wit, a herd of elephants in the African swamps.

The idea opened with Betty Lou Webb introducing herself as mistress-of-ceremonies. She brought on the ensemble for a Far East rhythmic number.

Carla, a vivacious little girl with extreme prettiness and a whole load of cutisms to back up her excellent dancing and backbends, got over for big applause.

She was followed by four Hatters, a male group who ped-

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## Presentations

(Continued from Page 14)  
died some exceptionally clever taps for the show. This quartette is a worthy addition to any show.

Miss Webb then introduced the line girls in a Canoe number, with the girls all dressed in Colonial costumes grouped around a piano, and with dainty little Carla doing a highly effective toe number.

Goetz and Duffy, a mixed team, had a good specialty, married by some tallkiness. They opened with characterizations of an old man and old woman doing a song and dance, and quickly followed with a collegiate number. Finale was a whistling number, she whistling through his fingers and he through hers while dancing about. It was a payoff, and eliminated the excess talk from the offering.

George Stoll then stepped on stage for the first time during the offering, the band having worked in the pit, and got a big welcoming hand. He played "Midnight Bell" in the arrangement by Fritz Kreisler, and George stopped the show completely with it. For entrance, George summoned Wally Heglin, guitar player, from the pit and the duo scored another payoff with a hot rhythm number.

Betty Lou returned to render an English drunk number to the

tune of "Could I? I Certainly Could," and danced the second chorus. The girl has a pleasing personality and delivers but needs a modification of the effort she puts into her offerings.

Then came the finale, with 11 pianos arranged in a semi-circle and stepped up on succeeding platforms. Fly Meyer was top man and a pleasing central figure with the mass of gray hair typical of the stage type music master. All of the pianists had opportunity to display their versatility, and each and everyone took full advantage of it. A very clever group.

Feature picture was Norma Shearer's M-G-M chieft, "Her Own Desire."

*Woody.*

### FOX-WEST COAST LONG BEACH

(Reviewed Jan. 3)

Before the curtain went up Herb Kern gave his interpretation of the "Second Hungarian Rhapsody" as an organ solo.

The "Desert Idea" first presented the ensemble in Indian costumes. The girls were stationed at different locations on the stage, which had for a setting a three-story Indian hut and a background of desert mountains. It was amid this impressive and realistic setting that Manuel Lopez sang "Little White Rose," the theme song of the idea. His tenor voice was very full, and yet remarkably clear. The line girls came from their stationed positions to offer a line dance that had lots of snap.

Cropley and Violet pleased the audience through their adagio work and rope twisting. They drew applause often and Cropley's stunt of turning over on the floor with the girl standing on his hands whirling the rope, received a big hand.

In keeping with the "Desert Idea," Herb Kern and That Band offered a group of numbers from "Rio Rita." The medley was quite long but was well played and was thoroughly enjoyed by the patrons.

The 12 girls presented another line dance that displayed individual talent, after which Ed and Morton Beck took the stage. These two boys opened with their "Window Cleaner's" song that was a knock-out. They pulled some more comedy stuff that had the audience laughing, then gave their interpretation of "Laugh, Clown, Laugh." This last song showed that the boys were good actors and singers as well as funny comedians. The folks showed their approval of the act by tremendous applause.

Next Muriel Stryker and the versatile Carla Torney girls came on. Muriel offered her dance in a graceful manner that was bound to satisfy the packed house. The Torney girls' foot work and ballet dancing was next to perfect in execution. The girls' line dancing was excellent and was the best that has been seen here in a long time. Their dancing was admired by the audience—consequently, another big hand.

A brief finale followed. Picture was "Darkened Rooms."

*Okay.*

### FIFTH AVENUE SEATTLE

(Reviewed Jan. 3)

Capacity house for the first evening's show of "Idea in Green," which is a distinct contrast from the usual.

Eight boys lead by Franklin Record, tenor, who sang Irish lullaby, and a half a dozen nicely costumed maidens opened in one. They top it off with a jig that got the offering away very nicely. Moran & Weston closed with nice hoofing, with Moran grabbing it on a fast finish.

A nifty little fem introduced as Doris Nierly gave an impression of Belle Baker singing "At the End of the Road." She got a lot of laughs, some of them dirty, but won a nice hand at the close. She went over towards the end of the idea with "Spinach." This youngster has a nifty voice, great delivery, but nifty laughs came on her mugging and arm moving. If she tones down on this she'll get some place.

Way Watts with a uke, and a cutie billed as Arminda, got over with a bang. Watts could get more alone although the girl was very cute and can step.

Owen Sweeten and his gang, assisted by Betty Shilton at the organ, put over several versions of "Pagan Love Song" with Owen doing a specialty on his cello and Shilton helping nicely at the console.

The band earned many bows doing a Shrine band impression of the number. Record again scored with a "balad," and six mixed couples doing adagios with specialties. The team work on the adagios needs rehearsing. Routine is great, but sloppy.

The finale had a great set, a winding road leading to "the Tumble Down Shack," which was sung by Record. Nice picture using.

This was a colorful "Idea" as nice as any seen here for some time although the talent carries

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no "name." Eddie Lambert was backing them up. Next Brower billed but didn't appear. The picture was Bill Haines in "Navy Blues."

*Jeann.*

### FOX EL CAPITAN SAN FRANCISCO (Reviewed Jan. 6)

Show got started with Mel Herz at the Wurlitzer and Joacquin Garay singing "I'm Waiting for Ships That Never Come In," a feature that drew good applause for the pair. On stage Jay Brower directed the orchestra through an overture, "Light Cavalry," that clicked and then Florence Cleveland on the chant, "Flower From an Old Bouquet," while Peggy O'Neill's Sweet Sixteen Sweethearts went through an old-fashioned number.

Jose and Brock, pair of precision steppers, next, and got over nicely with a pair of pedal offerings. Brower then stepped on the apron to deliver "Personally I Prefer Spinach" in a couple of different brogues and got over solidly. Roth and Kelly, hoke acrobats, on for knockabout stuff that the Mission street gang liked, followed by Mary and Mary Jane stepping out of the line to do "I'm Laughing" with the girls.

This show nicely staged by Peggy O'Neill who does a lot of clever things in a clever way. A Picture was Fox's "The Girl From Havana" and business at its usual capacity.

### KOHLER ON VACATION

SAN FRANCISCO, Jan. 9.—Bill Kohler, manager of the Pompeii, Premier and Egyptian theatres for M. L. Markowitz, is on a short vacation in Eureka.

### DAVE RICHARDS WEEDS

SAN FRANCISCO, Jan. 9.—Dave Richards, assistant manager of Loew's Warfield, was married this week. Employs of the house staged a party in his honor.

SMITH IS DAD  
George Smith, electrician at the Egyptian Theatre, is the father of a baby girl born December 28.

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